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CHICAGO OFFICE THE MUSICAL COURIER,  
224 Wabash Avenue, September 2, 1899.

THERE is a noticeable progress even in the past few months toward the arrangements for music of superior quality and greater quantity during the season of 1899-1900. Enthusiasm is contagious, and there are few but look forward to the coming year of music as one of remarkable prosperity. It is perfectly impossible to give any definite account of what is likely to be heard, although the engagements already made are unprecedented. The various organizations of the city have shown a disposition to make their selections much in advance of the usual time, the Thomas Orchestra leading off with Godowsky, Petschnikoff, Hambourg, Jackson, Sieveking, Ruegger and Van Eweyk. A celebrated local soprano is also reported to be engaged for a program of special interest. The Apollo Club has about completed arrangements for its four concerts, while the Mendelssohn Club is to make an unusually good showing during the season. The Spiering Quartet gives three concerts, for which eminent soloists have been engaged, and to the other important occasions will be added the delightful series of concerts given at Central Music Hall by the Clayton F. Summy Company. Still, notwithstanding the many concerts and recitals arranged for it is difficult to see where the army of musicians will find sufficient employment to recompense them for their outlay, not to speak of the mental worries which beset them in the mad rush for engagements. The army of artists (they are all called "artists") is an ever increasing band, and it is impossible that its members can all be successful. The idea that a demand will be created because it can be supplied is opposed to all political economy, and the sooner some of the musicians who are now offering themselves and their immature efforts for sale the better it will be for the profession generally.

When the Studebaker reopens, with the Castle Square Company in the "Queen's Lace Handkerchief," the habitué of this most beautiful place of amusement will find vast improvement in the stage appointments. It is so arranged now that there is ample room for 150 people (if necessary) to take part in a performance, and yet the seating capacity remains the same.

Rehearsals for the new production begin Tuesday next, and the prospects at this early date, from inquiries made, indicate a season of good prospects altogether unknown with regard to comic opera in this city. The principals engaged so far include that eminent basso Joseph Baernstein, whose Mephisto created a furore last season; Miss Eloise Morgan, Miss De Treville, William Stewart, Mary Carrington, Reginald Roberts and other well-known singers, who both in New York and Chicago are popular favorites.

Kirby Chamberlain Pardee, the manager of the Studebaker, is away on a vacation reflecting on past glories and anticipating new triumphs in his work with the Castle Square Company.

Victor Thrane essays nothing without obtaining success, and his opportunities in Chicago, although limited now, were utilized to such purpose that even his great ambitions were nearly realized. Thrane's artists have been chosen with rare discrimination, and in his selection of the noted foreigners visiting the country he has shown splendid judgment. But in his home artists also has Mr. Thrane chosen with great skill. There is no more popular tenor in the country than George Hamlin, while Frank King Clark is confidently expected to rival the leading basses, and these two artists he commands exclusively. An artist under Mr. Thrane's management is Miss Voigt, who is expected to make a sensation and who has already secured one of the finest engagements the country affords in the Worcester Festival. It is not improbable that Miss

Voigt will be heard in Chicago, as the Apollo Club is said to be considering her engagement. Another singer well known in the East should come to the great Central West is Miss Grace Preston. Her singing has on many occasions, I am informed, created a furore. A prominent artist who, in passing through Chicago on her way to Kansas City made a call at this office, spoke of Miss Preston as a contralto whose work was infinitely superior to any contralto she has heard. All of which testifies to Mr. Thrane's perspicacity in obtaining the management of Miss Preston.

It is no small tribute to Victor Thrane to be able to say that when the energetic impresario arrives in town the local managers awaken to the exigencies of the situation, and in Western parlance begins to hustle. "What is Thrane doing? What artists has he sold?" one is asked on all sides. I interviewed Mr. Thrane on the subject, and found that he was merely taking a short vacation in Chicago, where his wife's relatives reside. The "short vacation" was, however, extremely productive, as during the few days in this metropolis he booked the following: Petschnikoff, with the Thomas Orchestra, Chicago, at Milwaukee and St. Paul; Hambourg, Chicago Orchestra, and Milwaukee; Jackson, Minneapolis, St. Paul, Chicago, Thomas Orchestra; Voigt, Milwaukee, with the A Capella; Sieveking, Thomas Orchestra, Chicago; Ruegger, St. Louis, Chicago; Saville, St. Louis.

Hamlin and Frank King Clark are booked for many dates, among them being the Worcester Festival, St. Louis Philharmonic, Milwaukee, Chicago, Decatur and New York. These two artists will know one of the best seasons since the commencement of their respective careers, as the advance engagements are in excess of any previous year.

A young accompanist heartily commended to the notice of artists is Miss Wheadling. This young musician is coming rapidly to the front, and is being employed considerably, both for practice and concert work. Among the more prominent singers who have engaged her are Mrs. Genevieve Clark Wilson and Frank King Clark.

The Schumann Trio, organized some months ago by Mrs. Sara Sayles Gilpin, the well-known pianist, is announced to give concerts at Ypsilanti, Oak Park, Ravenswood Club and the Woman's Club, Chicago. Concerts will also be given at University Hall, Chicago, October 12, January 11 and March 1. The personnel of the trio includes Mrs. Sara Sayles Gilpin, Otto Roerhborn and Carl Klammsteiner.

Mrs. Jenckes sends me word that Carl Riedelsberger will give a violin recital at Duluth, September 19, and says that from October 2 to 7 is sold out in Minnesota.

Among the various entertainments tendered to Mr. and Mrs. Thrane was a dinner at the Union League Club by Mrs. J. D. Lacy, the occasion being the birthday of her daughter, Mrs. Victor Thrane. Those present were Mr. and Mrs. Warren Beckwith, Wood Beale, Mrs. Lacy and Mr. and Mrs. Victor Thrane.

A veritable rendezvous for managers of all descriptions and kinds has been the Fine Arts Building during the past week. There they were flying hither and thither, selecting artists for the various concerts and oratorios to be given this season. Especially active was Frank S. Hannah, recently returned from Europe, and whose list of prominent artists is singularly complete. Under his management is Miss Helen Buckley, the accomplished soprano, whose work

last year on tour and with the principal clubs of the country won praises everywhere, and who promises to be one of the singers most in demand this season. Miss Lucille Stevenson, one of the celebrated quartet of the Second Presbyterian Church, which is famous for its music, is the other soprano with Mr. Hannah. His leading contralto is Miss Mabelle Crawford, well known throughout the country as a singer of unusual excellence and who enjoys the prestige of having return engagements at most of the cities in which she has sung. Miss Kate Condon is the remaining contralto; her voice is said to be very good. Two important engagements are those of Miss Mary Wood Chase, one of the most gifted pianists in the country, and Allen Spencer, also lately returned from Europe with a number of valuable additions to his already exceptionally large repertory. As organist Mr. Hannah has Mr. Durham. In the quality of his principal tenor the popular manager is again exceedingly fortunate in the securing of Holmes Cowper, the young artist whose singing of oratorio is on the good old English lines.

All the traditions of Frederic Walker, the celebrated English master, are with him, and in other respects also he is an exceptional artist. Mr. Cowper's work is stamped with the thoroughness and intelligence of the student, and his voice and method invariably command approbation. Elmer De Pue is another young tenor coming to the front, and is reported to possess an unusually good voice and to use it with much success. A tremendous acquisition to any managerial enterprise is Mrs. Nellie Bangs Skelton, the accompanist and coach for singers. In Mrs. Skelton Mr. Hannah has an artist second to none. Her playing last year at the principal concerts and musical functions of the city proved her to be invaluable. Especially was this evidenced at the recitals given by George Hamlin when he produced for the first time the immensely difficult Strauss songs, with Mrs. Skelton at the piano. Two artists of great attainment, whose specialty is the song lecture recital, have also become part of Mr. Hannah's musical circle. I refer to Mr. and Mrs. Bicknell Young. No two musicians can better hold their audiences than the gifted baritone and his talented wife, and I have heard no more interesting lectures in Chicago than the series given by Bicknell Young two years ago in Handel Hall. The Sherwood Quartet is under Mr. Hannah's direction, as are also Earl Drake, violinist, and Miss Jessica Harding, the reader.

Another important acquisition to Mr. Hannah's artists is Minnie Crudup Vesey, the dramatic contralto, who comes from the South.

In securing exclusive management of Charles W. Clark was accomplished a coup well worthy Mr. Hannah's ability. This eminent artist has established himself in a position in the musical life of Chicago, and the West that he alone now can fill. Taken all in all, Mr. Hannah's artists cannot but command the attention of any organization requiring talent of the high order he controls.

The engagement of Mme. Ragna Linné for a tour with the Rosenbecker Orchestra, decided upon when the accomplished dramatic soprano was in England, has been announced. Mr. Beach, the manager, has now the finest company of soloists with orchestra on the road.

An offer to become head of the piano department of the newly formed Hess-Burr School of Music (Mrs. Florence Hyde Jenckes, manager) was recently made to Allen Spencer. Mr. Spencer, however, will remain with the American Conservatory, with which he has been connected so very successfully for a number of years. As there are some hundreds of pianists and teachers in the city, the offer was certainly complimentary to Mr. Spencer's abilities.

No arrival in recent years has awakened more interest in the musical profession than Miss Nellie Gertrude Judd, the young soprano. She has been singing for the managers and many of the prominent people of the city, who are unanimous in according her the warmest admiration. Of Miss Judd's singing, much could be written; one hardly knows which to speak of first. The fresh young voice, the admirable method, diction, enunciation, almost perfect French and German accent are a few of the attributes possessed by this well endowed young artist. The tout ensemble of the singer tells of culture and taste without any extravagances and exaggerations, than which nothing could be more pleasing. She should succeed.

Returning to the scene of her former success is Mme. Dove Boetti, who arrived in Chicago last week. Celebrated as Dove Dolby in England, acquiring even greater fame in Italy, Madame Boetti, after many years' experience in opera, came to this country and taught singing "as it should be taught," as one truthful artist expresses it. For the past two seasons Madame Boetti has been living in Italy, where her husband died last year. The painful associations connected with the country were such that Madame



Boetti determined to return to America, and once more enter her former profession, in which her many friends will wish her every success.

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In less than ten days after his arrival in the city Arthur Van Eweyk, the distinguished basso from Berlin, has been engaged with the Thomas Orchestra, the Apollo Club and the Evanston Musical Club. I had the pleasure of hearing Mr. Van Eweyk sing at a private musicale this week, when he displayed brilliant powers in voice, temperament and style. He seems to have a grip on his art which tells of much musicianship and a thorough realization of the true elements which make a singer.

He is versatile, being able to interpret intensely dramatic music with the same ease as he sings an ordinary ballad; in his treatment of Brahms, Schubert and Schumann he is exceptionally satisfactory, his art being of that serious order which dominates a cultured audience. Mr. Van Eweyk is one of the most important visiting artists coming this season and is likely to enjoy in Chicago the same success which he obtained in London this year. Bennett Griffin is managing Mr. Van Eweyk.

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Glenn Hall, the tenor, recently returning from London and study with Henschel, is engaged to sing with the Apollo Club (Chicago), the Arion Club, Milwaukee, and the Ravenswood Choral Society.

Mr. Hall is under the management of F. Wessels. The last named is also authorized to book engagements for Miss Edyth Evelyn Evans and Mrs. Genevieve Clark Wilson. Among the newly returned that I met during the past week were Mary Peck Thompson, very well known to Chicagoans as a young artist of much promise; Mary Wood Chase, who will reopen her studio September 11; Minnie Fish Griffin, the singer par excellence of Brahms; Leon Marx, a talented violinist, with the Thomas Orchestra; Mode (not Maud) Wineman, Walter Spry and Miss Pauline Stein. Miss Stein is opening her studio in the Fine Arts Building and will devote much of her time to teaching. She is about the only Trabadelo disciple in Chicago and should command a large class, as there are many ardent admirers of the great French master who are unable to proceed to Paris and who will surely take this means of obtaining the Trabadelo method.

Miss Pauline Stein has acquired an enviable reputation as a concert singer; she traveled three years with Remenyi and everywhere received most favorable press notices. Her determination to remain in Chicago and open a

studio will be gratifying to the many friends who have watched this clever and successful soprano.

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On Monday, September 11, opens the first term of the thirty-third year of the Chicago Musical College, and from what can be gathered the year is likely to prove one peculiarly auspicious even in the records of such remarkable achievements as former years of the great institution have witnessed. A wonderful place is this Chicago Musical College, so completely and thoroughly organized in every particular and deservedly honored and respected throughout the whole United States. Most fortunate is the college in its present surroundings and circumstances. Located in a building of its own, with a position almost ideal for its special purposes, and a faculty many of whom are known and acknowledged as masters of their departments, it would seem an impossibility to suggest improvement. Dr. Ziegfeld, the president, is a man whose good judgment has been for many long years recognized. In other directions than his own, where in the city's needs men of mind have been needed, he has been sought, and never was Dr. Zeigfeld found wanting. But in his own special branch, the musical college he founded and has so long steered to such wondrous success, his peculiarly strong powers have best been evidenced. He has studied and worked indefatigably in its behalf, has let experience tutor him to improvement, and now has an institution no city in the world but would feel proud to possess.

His genial personal sympathy with the students and faculty and the warm interest he takes in their welfare has made him respected by all, while the manner in which he has made it possible to obtain thorough art teaching and musical training equal to that of any of the great foreign conservatories has gained the approbation of the entire educated community.

Two sons of Dr. Ziegfeld, Carl and William K., respectively secretary and treasurer and manager of the college, evidently inherit many of their father's gifts, and to their diligence, energies and unceasing work there is unquestionably a great deal due. To individualize the faculty without mentioning all who compose it would be manifestly unfair, but one may call attention to several who are world famed—Dr. F. Zeigfeld, Hans von Schiller, Bernhard Listemann, Dr. Louis Falk, William Castle, Arturo Buzzi-Peccia, Mrs. O. L. Fox, Arthur Friedheim and Hart Conway.

Very active has the Chicago Musical College been in the history of the city, and many have been its experiences since the establishment on February 23, 1867.

No year in the history of the college ever opened more auspiciously, never before was it so thoroughly equipped in all its departments, and with the good wishes of thousands thoroughly familiar with its splendid work the season of 1899-1900 will surely mark another epoch in the annals of the Chicago Musical College. The increased registration, especially in the preparatory department, has necessitated the engagement of five or six new teachers among whom is Miss Alford Shorey, a recent pupil of Barth and now specially engaged as assistant to Dr. Ziegfeld.

FLORENCE FRENCH.

#### Miss Ethel Hyde.

Miss Ethel Hyde, oldest daughter of Gen. T. W. Hyde, of Bath, Me., died at the residence of her father August 27. Miss Hyde was prominent in society and musical circles. She was the possessor of a beautiful soprano voice which had been highly cultivated, as she had studied both in this country and in Paris. Miss Hyde only sung in public for the benefit of charity, all the proceeds of her public singing were devoted to charitable purposes. Had she chosen to adopt singing as a profession she would have made an undoubted success.

All who knew Miss Hyde must feel the deepest grief at the early closing of such a promising young life.

#### Charlotte Maconda.

Charlotte Maconda was one of the artists who sang at a concert given in Lake George recently. The Lake George Mirror says:

The great hits of the evening were made by Miss Charlotte Maconda and Signor Tagliapietra. Miss Maconda's pure, sweet, sympathetic voice was a revelation, and the applause bestowed upon her was thoroughly merited. Such artists come only once in a lifetime. Her solos from "Traviata" and "Lucia" were wonderful pieces of execution, and thrilled her hearers with delight.

Miss Maconda also made a great hit at the concerts that were given in the White Mountains, N. H. The concert at the Waumbek was notably a fine one, and the audience was profuse in applause and compliments to Miss Maconda, who wins all hearts, not only by her beautiful voice, but by her charming grace of manner.

I. E. Suckling, the enterprising manager of Massey Hall, Toronto, was in New York several days last week making arrangements for the attractions for the forthcoming season. There is every reason to expect that Mr. Suckling will bring a fine array of artists, not alone to Toronto, but other portions of Canada. It is understood that Mr. Suckling has made an alliance with the firm of N. Vert, of London and New York.

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MORIZ ROSENTHAL.

WHEN a man born of a line of musicians in his student days consorts with the musicians who in their maturity become the great composers of the century begins his own career as a concert artist, spends his best years in successful teaching, and, finally, as his gift to art and to posterity, brings before the public a work which has occupied his recreation and study alike throughout his entire lifetime; when such a man does this there must be something in this work of his worth close attention. This is the inner history of the exquisite edition of "Bach in Colors," edited by Bernard Boekelman, which has grown number by number since the publication of the first eight fugues until the series now comprises sixteen fugues, the "Fifteen Two-Voiced Inventions," now in press, and the "Three-Voiced Inventions," in manuscript, but soon to be issued.

The peculiarity of the Boekelman edition is the identification by the use of color and form of the various musical materials of fugal construction and of their metamorphoses. Thus the principal subject is printed in red wherever it occurs in its complete form. The companion subject is in green, and if there be other subjects each has its own distinguishing color which identifies it to the eye long before the fingers have reached it in the course of interpretation. All other fugal devices are printed in black. The variants of the themes and bits of subject matter worked out in the fugal devices are distinguished by the altered form of the notation itself. Thus the musical construction of the fugue lies open at a glance, and even a child imbibes without effort those great principles of construction which control all intellectual music, modern as well as classic.

How completely the adequate interpretation of Chopin and Grieg as well as of Schumann and Beethoven depends upon this comprehension of musical construction a very short experience of teaching will show conclusively. For the music of to-day is a rhetorical art which busies itself with "ideas," and the fugal devices of which Bach was the consummate master are the fundamental stock from which the whole system has been elaborated. Modern music, like forensic eloquence, has its own climax and anti-climax; its own figures of speech; its own laws of contrast, and, if we enter into the analysis of the value of the various intervals if the scale, its own parts of speech. A short study of Bach in the Boekelman edition clears up the entire matter

of polyphonic construction by a simple act of mental association in which an agreeable color scheme, easily recollected, stands in the mind for a complex musical system.

The application of colors to the solution of intellectual problems is as old as it is artistic. Since the first geographer blotted in the colors of his map and the pious contrapuntist drew the green and yellow lines of his newly invented music stave its uses have been many. The most extensive is, perhaps, the new Polychrome Bible, in which the various authorship of the sacred books is indicated word by word and phrase by phrase by changes in the color of the print. None, however, is more thoroughly artistic than the present application of color to musical analysis by Mr. Boekelman. The eye is the only one of the human senses which has improved since the creation of man. It is the distinctively human sense. Dogs trust to smell, birds to hearing, fish to feeling, but men see. It follows that their imagination is peculiarly sensitive to sight, and Mr. Boekelman's color scheme actually does stir the imagination to a sense of the artistic meanings of these fugues as a black printed page utterly fails to do. Under the impulse of the eye the red theme makes itself heard through the fingers vigorously and decidedly whenever the brilliant tint appears. The theme in green awakens a different sensation, and is unconsciously played differently from its companion.

Episodes have a definite entrance, statement and conclusion; passages obtained by the accumulation of sequences lead naturally upward to their climax or downward to their point of repose; organ points stand firmly beneath the harmonic pyramid that adorns the peroration of all that is musical rhetoric. The eye effects all this naturally and unconsciously where the imagination unaided succeeds only after a painful effort. Add to this the extreme typographic beauty of this delightful edition, and it is plain the musicians have in it a veritable treasure.

## Mascagni.

It is reported from Pesaro that Mascagni has engaged with the Sachs-Lubing management to make a tour of Europe, beginning next October, to give thirty concerts with an Italian orchestra of ninety performers.

## Changes.

Alfred Lorenz, of Strassburg, has been appointed court capellmeister at Karlsruhe to succeed Herr Gorter, who goes to Leipzig.—Franz Mikorey, of Ratisbon, succeeds Alfred Herz at Elberfeld, while Herz is summoned to Breslau.—Capellmeister Pantzner took leave of the Leipzig Theatre in a performance of the Nibelungen cyclus, after six years' service.

## A Singershouse.

A project has been formed in Berlin to erect a singershouse, as a centre of the vocal interests of the city. It will contain a large hall capable of holding 5,000 persons, and a small one to accommodate an audience of 1,000.

## New Operas.

"Rosalba," a new opera by Emilio Pizzi, was given with considerable success at the Carignano Theatre, Turin. It has neither overture nor chorus, and requires little stage apparatus. It contains three characters who appear in five scenes.—A new opera, "Graziella," by P. Gromigna, failed at the Mercadante, Naples.—At the Schiller Theatre, Berlin, a one-act piece "Winapoh," by M. Lion, was favorably received July 24.—The Theatre Lyrique, of Paris, produced for the first time "Le Duc de Ferrare," by Georges Marty, chorus director of the Grand Opera. The work, composed some years ago, shows strong Wagnerian influence, with great dramatic skill and musical talent. The composer directed, and the performance received great applause.—At Brussels an unpublished comic opera, "Tambour Battant," has been accepted by the Theatre St. Hubert. The composer is Mlle. Eva dell'Acqua.

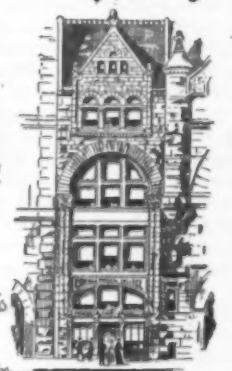
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## WHAT CONSTITUTES GOOD MUSIC?

BY MARTIN A. GEMUNDER.

The following pages are based on a paper written in the year of 1887. In order to avoid any arguments on collateral questions I have, wherever possible, used the words of recognized authorities rather than my own.—M. A. G.

Strange all this difference should be  
"twixt tweedle-dum and tweedle-dee."

## CHAPTER XI.

A GREAT deal is said and done for the declared purpose of elevating the taste of public and individuals. Efforts are sincere and certainly well meant, nevertheless means employed are very frequently the reverse of those calculated to achieve success.

The plan usually adopted may be described as follows: A, B and C are individuals who, having but moderately indulged in musical pursuit, are afforded a genuine satisfaction by the perception of, say, "tweedle-dum" (no disrespect is intended in the use of these terms); whereas D and E, whose enthusiasm and energies have led them more in this direction, have, owing to continued attention to musical demands, long passed that stage at which "tweedle-dum" has any attractions, and hence accept "tweedle-dee" as a welcome substitute.

Now, the very fact of their having passed through this greater range of experience clothes their enunciations with an air of wisdom and authority, and when they now term the latter form as "high art," and imply by that term a possession of greater innate merit, their classification is accepted by others without question. D and E assume that in some manner their enjoyment derived from "tweedle-dee" is of a purer and nobler order than that yielded A, B and C by "tweedle-dum," or the same which they so lately experienced themselves, and being really desirous of sharing their increased happiness with their fellows, systematically endeavor to "raise" them to their own level, and by the following method: First, forgetting what caused elevation or change in themselves, never once recalling to mind that such change was the accompaniment of days, months and years given to the study and practice of music, and that without this study and practice they would be exactly on a parallel plane with A, B and C; ignoring all this, and having no appreciation of A, B and C's natural cravings, advancement is sought and expected by persistently placing before them those more developed forms which are so effective in their own cases. They seem to labor under the belief that it is possible to jump A, B and C to their own plane, and with comparatively little effort, too.

If our previous investigations have shown anything at all, they must have evidenced that an elevated taste is not a thing to be made to order, but is a natural growth which attended automatically upon a normal exercise of faculties. If anything is to grow it must be neither pushed nor pulled, but allowed to expand after the promptings of its own inner self. The utmost assistance that outside efforts can lend is confined to the line of nourishment; that is, a prompt supply of that which does actually exercise the faculty, or, in other words, yields a desired satisfaction at that moment when it is spontaneously called for. May we not wisely predict that the results of such a course as that of D and E will be a failure in reaching the desired end?

Can there be any method for aiding progress other than that of simply allaying new wants and gratifying new tastes as they spontaneously arise? Surely if advanced forms are offered before there has arisen the demand therefor they will be recoiled from, and not because of any malice aforethought, but because of a physical impossibility to receive them. Even if it be allowed that the pleasure yielded D and E may for all we know be purer or greater in intensity than that received by A, B and C, and so the participation in it be desirable, yet it will be impossible to move to this point by exerting pressure whose only effect is in the opposite direction. It must be evident that the only forms that can be of service to A, B and C are those that lie within their mental grasp, and hence with the refusal of giving heed to a taste departs also the only chance of obtaining a hold on or affecting the

feelings and emotions of others in the desired course. A teacher of mathematics would never dream of advancing a student by assigning him work which lies beyond his comprehension; his course naturally would be the offering of only such problems the principles or germs of which are already known and understood.

That is to say, he gives his capacity careful attention, or, generally speaking, his applications are constantly within the circle of his tastes. Says Bain (1): "When we have anything new to learn, as a new piece of music, or a new proposition in Euclid, we fall back upon our previously formed combinations, musical or geometrical, so far as they will apply, and merely tack certain of them together in correspondence with the new case. The method of patch-work sets in early and predominates increasingly."

Likes cannot be created to order; they are the growth and product of the organism, and if their development is to be aided, other means must be employed than those which consist mainly of a persistent presentation of objectionable and antagonistic forms which produce only physical irritation.

But it might be remarked: Is there really any necessity or real gain in bringing about change or elevation; that is, to have it urged, not to say forced, upon the subject? Aesthetic gratification differs somewhat from other exercise of faculties in so far as ulterior benefits are not here the aim. When one submits himself to the influence of music it is done with the intention, and it is the correct one, too, of then and there obtaining the benefits of such influence, and that growth or elevation in taste is but the incidental accompaniment of complete perception and not in itself a desideratum. "While the primary actions," says Mr. Spencer (2) "of the faculties, bodily and mental, with their accompanying gratifications, are thus obviously related to proximate ends that imply ulterior benefits, those actions of them which constitute play, and those which yield the aesthetic gratifications, do not refer to ulterior benefits—the proximate ends are the only ends. It is, indeed, true that activities of these orders may bring the ulterior benefits of increased power in the faculties exercised; and that thus the life as a whole may be afterward furthered. But this effect is one that pairs off with the like effect produced by the primary actions (life sustaining) of the faculties—leaving the difference just where it was. \* \* \* In the conception of anything as good or right, and in the correlative sentiment, consciousness is occupied with representations and re-representations, distinct or vague, of happiness special or general, that will be furthered; but in the conception of a thing as fine, as admirable, as beautiful, as grand, consciousness is not occupied, distinctly or vaguely, with ultimate advantage, but is occupied with the thing itself as a direct source of pleasure."

Thus it will be seen that the angry remarks directed at Liszt from the pit have ethical sanction, and it was Liszt himself who erred in presenting music which could not intelligently enter their perception. Irritation is all he succeeded in generating in his audience, and his efforts were productive of no good. Aesthetic gratification and not advancement in taste or anything else was that which was desired. Should, however, it become a matter of necessity or desire that an individual advance as rapidly as possible, then there is evidently but one course to follow, and that is, as before stated, to allow him a sufficiency of that which affords satisfaction, and promptly supplying the new forms, as call therefor arises, the same laws that involved a Beethoven will also develop him to his utmost capacity.

In preparing a student for a career as an artist the foregoing process is the one mostly in vogue. The development of technic is, per force of circumstances, carried on in a logical manner, but the development of musical feeling and its expression is not. From the very outset the works of certain composers are placed upon the music stand, and all others are tabooed and classed as vulgar. It is all the time forgotten that the student is in his early career vulgar. The only musical sentiments he possesses are vulgar, that is to say, of the order of the uncultivated, so that if he is to express any musical feeling at all it must be of the vulgar order. In the absence of expression of such vulgar sentiments there will be no feeling expressed whatever. No muscles can be properly developed unless

(1) "Body and Mind."

(2) "Principles of Psychology."

they are exercised; likewise there will be no advancement in musical feeling unless such feeling as exists is given free play. It would so seem that for the proper development of an artist it would require, first, a careful and systematic course of technical studies, and, second, freedom for the child to indulge, during its leisure hours, in such kinds of music as it spontaneously craves, even if it is nothing but street music. Development in taste will follow of its own accord and in a normal direction. "Let him endeavor," borrowing words from Anton Seidl, "to express his own nature, which is, after all, the only means of attaining that highest and best of qualities—originality."

The more we investigate the more fixed becomes the conclusion that there is nothing good in art or music, *per se*, aside from its subjective effects. When any form or kind of music, no matter by whom written or played, fails in this regard, then away with it, for it serves no useful purpose and is no longer a part of real art.

## CHAPTER XII.

If we review the field of music we will find potent forces in operation, active natures, which, while bending every effort with unbounded zeal and enthusiasm for the advancement of art, yet at the same time, by reason of intolerance and dogmatism, cause so large a deduction to be made from their results as to leave a comparatively small balance of advantage to the credit of progress. In music, as in everything else, there are leaders—strong and aggressive characters—who by their earnestness and ability have won the respect and regard of their fellows. Their advice and example are eagerly sought and accepted, almost without question, and implicitly followed by all who come within their influence. Such characters were Schumann and Liszt. Like that of other great men, their approval was prized and coveted, and freely given wherever an object considered worthy presented itself. Under such circumstances it is hard to overestimate the immense power possessed by men of this order for either aiding or obstructing music in the fulfillment of its invaluable mission (3).

History copiously testifies that in those departments of life where there is the greatest scope for the exercise of the imagination, where it is difficult to put results to exact or concrete test, there is also manifested to the greatest degree that strong tendency of impressing self upon others, and especially by such characters as those described above. The most serious example of this trait in human character was evidenced in the course of early religious development. Here the humble classes were admitted to benefits only upon the conditions some chose to mark out for them, in spite of the fact that if these benefits existed at all, they were a common property. Likewise in musical life, although in milder form, this characteristic is present. Not only, as we have seen, are the thoughts, feelings and sentiments of the populace held in low estimation; not only is every impediment thrown in the path of the commonplace, but it is seriously proposed to go further and accomplish by a more direct pressure what cannot be attained by personal example. Listen to the views of Rubinstein (4):

Question: "Are you then opposed to the popularization of music?"

Answer: "This question has two sides—each of which has its justification—but as often as I have thought it over, I cannot decide which is the better. It is certainly desirable that the masses learn to know the master works of the art of music, hear them and come to hear them, bringing with them some understanding for them; for this it is necessary

(3) "Music must take rank as the finest of the fine arts—as the one which, more than any other, ministers to human welfare. And thus, even leaving out of view the immediate gratifications it is hourly giving, we cannot too much applaud that progress of musical culture which is becoming one of the characteristics of our age."—Herbert Spencer, "Origin and Function of Music."

(4) "A Conversation on Music."

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to found garden and popular concerts, &c., to found music schools, choral societies, philharmonic societies, symphony concerts, and so on; but, on the other hand, music demands, I feel, a consecration, a cult in a temple to which only the initiated have entrance; she requires that she be the chosen of the elect, enough, to hold some mystery in herself and for the outer world—which of these two views is the right one?"

In a press interview (5) in reply to the question: "What suggestion have you to make looking toward the better development of music?" he is represented as saying, "I may say that I am hopeful of the organization of all the musical interests in Russia, looking toward the end you suggest, and for the realization of that the Government must be responsible. All conservatories are to be turned over to the Government, and all musical schools, without any exception, must be in the closest dependence on the conservatories. They are all to be preparatory institutes, while the conservatories constitute universities of music."

Also Mr. Ruskin (on music): "It is, I believe, as certain that in the last twenty years we have learned to better understand good music, and to love it more, as that in the same time our knowledge and love of pictures have not increased. *The reason is easily found. Our music has been chosen for us by masters, and pictures have been chosen by ourselves.* If we can imagine exhibitions where good and bad and indifferent symphonies, quartets and songs could be heard, not more imperfectly than pictures good, bad and indifferent are seen at the Academy, and works to which at a concert we must listen for twenty minutes, were to be listened through in as many seconds, or, indeed, by an ear glance at a few bars, can we doubt that pretty tunes would be more popular than the finest symphonies of Beethoven or the loveliest songs of Schubert?"

For the drama like plans have been suggested. Madame Modjeska eloquently contends for endowed theatres (6), in order that actors might be relieved from the distracting influences of popular demands and business cares and more closely devote themselves to their art. "Why," says she, "do great actors of this country travel from place to place instead of remaining in large cities? There is one main reason: The lack of an endowed theatre, where the principal talent of the country, having an assured sustenance, may, without regard to the future, be devoted exclusively to artistic pursuits. Great actors would thus create a standard which would be authoritative in matters of dramatic art. \* \* \* "The regulations of the endowment usually prescribe the production of standard works at certain intervals. There is, for instance, no week in the Theatre Française without a performance of Racine, Corneille or Molière; no week in the Burg Theater, Vienna, without Schiller, Goethe, Lessing or Shakespeare." Madame Modjeska looks with apprehension upon the inclination shown by managers for meeting popular demands, and, as she believes, to the detriment of art, and feels that unless some such measures as she has suggested are adopted the dramatic art in the United States will suffer.

We are all aware that Shakespeare's plays and other classics do not at the present time hold the stage to the extent that they did in former years, which fact probably is the underlying ground for Madame Modjeska's protests. In the cultivated mind of to-day there has been no falling off in the estimation in which Shakespeare is held, but it should not be overlooked that writing for the dramatic stage is not a lost art. Each year brings out writers of great merit, and with these the classics must now divide their time. And to still further aid in the crowding out process is the fact that the more modern productions are far more in touch with the active sympathies, the fears, hopes and doings of the people than are the "thees," "thous," "methinks" and "forsooths" of ancient times. What would have been the result had there been an endowment of theatres and opera houses, say, a century ago? Suppose that the endowment had rested upon the condition that the classics—their classics—were to be placed upon the stage at regular intervals. Imagine now the result and the bad effect on art of having thrust before you once a week the operas and works of such composers as Monteverde,

Lully, Rameau, &c. There is always a great danger, as well as presumption, in prescribing for future ages.

Chopin is said to have "contributed to the general improvement of art the idea that progress in it can only be attained through the formation of an intellectual aristocracy among artists. This would not merely demand a complete knowledge of mechanism, but would also require as indispensable in its members the possession of all the qualities they might require from others, as well as active sympathy, and a lively faculty of comprehension and restoration. Such a union of productivity and reproductivity would certainly hasten the epoch of general musical cultivation, in which there would be as little doubt as to what should be regarded as correct and true, as there is regarding the manifold forms in which it appears." (Schumann.)

Could there be a greater misapprehension of the conditions needful to progress than is evidenced by these opinions? Plans are offered which aim at keeping artists out of touch with the public. Plans which seek to grant to the comparatively few the power of arbitrarily selecting and prescribing works and *ipse dixit* standards of taste, to be pressed, whether or no, upon all others. The effect of such actions would be to place the development of art in a strait-jacket. It is very doubtful whether strong characters like those offering these plans would themselves brook any dictation from any cult or coterie, if it ran contrary to their individual tastes or sense of right.

If, as has been repeatedly pointed out, the testimony of the subject is paramount as to when and when not art has made a successful appeal, then the opinion of anyone else, however eminent, is of secondary importance in determining what has proved "correct and true." The thing most needful is not a musical aristocracy, or cult, but entire absence of all coercion and regulation based on blind zeal. It is to be hoped that no such notions as these will ever receive serious acceptance.

While this monograph was in course of preparation, the following newspaper item came to my notice:

#### WITH SOLEMNITY

GRAVE BOSTON MUSIC PROFESSORS PASS UPON HAND ORGANS.

NONE BUT TUNEFUL ONES WILL BE PERMITTED TO GRIND OUT MUSIC IN THE CLASSIC TOWN.

BOSTON, December 2.—Barrel organs and steel pianos to the number of 350, with and without monkeys, were mobilized in North End Park yesterday by the police, and for hours a dozen members of the municipal musical commission listened to their efforts in order to judge the tunefulness of the instruments. The commissioners are all well-known Boston musicians, and upon their judgment rested the future prospects of the music twisters, as licences will only be issued to those whose organs play classic music, and even that must be up to the Boston standard. Seventeen musicians were ordered to have their instruments tuned. With due solemnity the commission judged the whole number, passing favorably upon only about fifty of the instruments. The balance will not be allowed to play until they are either repaired or are fitted out with classic tunes. The fifty fortunate musicians held a grand ball and festival in Little Italy last night, and retired in time to make a general attack upon late sleepers this morning.

The placing of laws upon the statute books, authorizing and directing such tyrannical regulation as this, can only have its origin in dense ignorance.

Having thus indicated some of the false paths which the élite in musical circles tend to follow, or would prepare for others to tread, it will be well to show also that faulty conduct is not exclusively the attribute of the cultivated, for, on the part of society at large, lack of proper discrimination and sincerity are manifestations so general and pronounced as to amount to grave defects.

Were a concert performer to lay aside his personal prejudices and start out to-morrow with a plan, exactly the opposite of the one ordinarily acted upon, that made the gratification of the mass of his audience the only objective point rather than an unimportant incident, and therefore were he to select for his programs only such compositions as his personal observation had demonstrated it could really derive musical enjoyment from, what would be the result? Would his consideration not meet with a deserved approval? Hardly; failure would assuredly be his reward.

There can be but little doubt that, regardless of any

good will there might have existed in the intentions of the artist, his conduct would be considered patronizing, and so resented as an insult to the good taste and culture of the audience. But this "good taste," this "culture," what is it in fact? What is its depth? To anyone who has given the subject any thought, it must be plain that a *real taste* is not a capricious element in human nature; it is a persistent part of ourselves, growing slowly and steadily only as we grow. The taste of Beethoven is a very developed one, but it came only after many years of intense and incessant application to musical demands, and the pleasure he would derive from such works as his own would depend strictly upon the changes wrought in him by his own previous labors. When now we perceive individuals whose studies and musical experiences we know to have been of the ordinary and spasmodic kind vociferously applauding a heavy concerto or symphony, we are compelled to infer that they are either guilty of a direct hypocrisy, a desire to appear learned, or that mere mechanical skill or the feeling aroused by the presence of a great character or composition has moved them to a display of enthusiasm.

In either case there is entire absence of real appreciation and no exercise of true musical feeling. The self same causes that would deter and make it impossible for a Schumann to be roused to vehement demonstrations on hearing the "Mocking Bird" with variations, would also place it beyond the range of possibility for the novice to have sympathy or understanding for the "Kreiseriana" or "Manfred"; yet, how very often do the actions of our fellow citizens apparently belie this truth.

Apart from the deliberately dishonest and the snobbish are those of the hero-worshipping order, who revere certain names because they are the idols of the great and not because of what their efforts have yielded to them. These unfortunates after continually failing to become conscious of those "bewitching," "ravishing" and "soul-moving" strains and harmonies that they had read so much about in laudatory biographies, for they are incapable of appreciating great masters, are at last overtaken with weariness in their repeated attempts to remain in the retinue, and new objects for admiration are therefore always welcome. It so becomes possible, for this class is a large one, to introduce to our American shores each season a different "world's greatest living" singer, violinist, or pianist with a strong probability of driving out of mind the last preceding one. A real appreciation, however, like a real affection, is something that does not change with every tide, but retains some degree of permanence, so here again we have evidence of a defect in character.

Says H. Heathcote Statham (7): "For generations Händel has been the recognized object of musical reverence in England, his name having been coupled, certainly, with that of his greatest contemporary by persons who professed a solid taste for 'Händel and Bach' (a collection of names which, considering the essential qualities of the two composers, is really about as rational as 'Rossini and Schumann'), the preference for his oratorios, as representing the highest class of music, having been for generations the palladium of British musical taste. There was much that was utterly uncritical in the British worship of Händel—a kind of John Bull spirit in music; but even more uncritical and foolish is the now obvious feeling that, Bach having been discovered, Händel is nowhere; that belief in him is an antiquated prejudice, pardonable in our days of ignorance, but utterly inexcusable in this more enlightened generation. \* \* \* Händel is out of fashion, and Bach has been put on his pedestal in obedience to the last impulse of a musical public whose judgment apparently, like Wordsworth's celebrated cloud, 'moveth all together, if it move at all.' Again, 'Schumann was the popular successor to Mendelssohn; a composer resisted with persistent repugnance for years by English concert audiences, till suddenly, no one knew how, he became the fashion, had his day, and is now making way for Wagner. The history of the reception of Wagner by the English mind presents the same curious phenomenon of absolute and almost angry refusal of a hearing for years, followed by an outbreak of popular admiration and almost equally angry partisanship, so that to question the reality of Wagner's success and the true philosophy of

(7) "Musical Culture of the Present Day."

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his method is in æsthetic society to establish yourself as a weak-headed and blindly prejudiced person. \* \* \*

It may suffice to record here the conviction that those who imagine this last idol to be firm on his pedestal will probably be in course of time very decidedly undeceived."

That such changes or rather fluctuations in behavior are due to healthy or normal development in musical feeling is beyond belief. That it is due to a fashionable fad and a restless search after novelties, that weariness, not surfeit of pleasure, is the cause, is far more probable.

Mark Twain has given us many instructive satires, and not the least valuable is the one describing the band playing the "Fremersberg." This piece is of the much scorned program order. Mark relates as follows (8):

"There was a vast crowd in the public grounds that night to hear the band play the 'Fremersberg.' This piece tells one of the old legends of the region: How a great noble of the Middle Ages got lost in the mountains and wandered about with his dogs in a violent storm, until at last the faint tones of a monastery bell, calling the monks to a midnight service, caught his ear, and he followed the direction the sounds came from and was saved. A beautiful air ran through the music, without ceasing; sometimes loud and strong, sometimes so soft that it could hardly be distinguished—but it was always there; it swung grandly along through the shrill whistling of the storm wind, the rattling patter of the rain, and the boom and crash of the thunder; it wound soft and low through the other sounds, the distant ones, such as the throbbing of the convent bell, the melodious winding of the hunter's horn, the distressed baying of his dogs and the solemn chanting of the monks; it rose again with a jubilant ring and mingled itself with the country songs and dances of the peasants assembled in the convent hall to cheer up the rescued huntsman while he ate his supper. The instruments imitated all these sounds with marvelous exactness. More than one man started to raise his umbrella when the storm burst forth and the sheets of mimic rain came driving by; it was hardly possible to keep from putting your hand to your hat when the fierce wind began to rage and shriek; and it was not possible to refrain from starting when those sudden and charmingly real thunder crashes were let loose.

"I suppose the 'Fremersberg' is very low-grade music; I know, indeed, that it *must* be low-grade music, because it so delighted me, warmed me, uplifted me, enraptured me that I was full of cry all the time and mad with enthusiasm. My soul had never had such a scouring out since I was born. The solemn and majestic chanting of the monks was not done by instruments, but by men's voices, and it rose and fell, and rose again in that rich confusion of warring sounds and pulsing bells, and the stately swing of that ever-present, enchanting air, and it seemed to me that nothing but the very lowest of low-grade music *could* be so divinely beautiful. The great crowd which the 'Fremersberg' had called out was another evidence that it was low-grade music; for only the few are educated up to a point where high-grade music gives pleasure. I have never heard enough classic music to be able to enjoy it. I dislike the opera because I want to love it and can't.

"I suppose there are two kinds of music—one kind which one feels, just as an oyster might, and another sort which requires a higher faculty—a faculty which must be assisted and developed by teaching. Yet if base music gives certain of us wings, why should we want any other? But we do. We want it because the higher and better like it. But we want it without giving it the necessary time and trouble; so we can climb into that upper tier, that dress circle, by a lie; we *pretend* we like it. I know several of that sort of people—and I propose to be one of them myself when I get home with my fine European education."

(8) "A Tramp Abroad."

Strictly in agreement with these last remarks is also this from Du Maurier:

Mrs. Gushington (aside to her husband): "What a long, tiresome piece of music that was! Who's it by, I wonder?"

Mr. Gushington: "Beethoven, my love."

Mrs. Gushington (to hostess): "My dear Mrs. Brown, what heavenly music! Now, in every bar one feels the stamp of the greatest genius the world has ever known!"

Now, we may all laugh and feel amused at these humorous exaggerations, yet every one must own that they contain a strong undercurrent of truth. These episodes are built upon and clearly expose shortcomings in human character that more than anything else, more than even the dogmatic assumptions of the great, stunt æsthetic development. Mrs. Gushington exists—she exists in real life—we all know her—she is the intimate friend of many of us—we see and hear her every day and she was present at our last musical—she has no evil intentions—she has been taught that the appreciation of Beethoven marked a superior being, and for the sake of wearing this distinction she stoops to invoke the aid of an untruth, never even dreaming of doing wrong. Her influence in the social world is great—great enough to provoke to imitation most men and women, perchance even the reader himself. To all such there can be given but this advice—*don't!*

Having thus brought to view the mistaken notions of artist and public alike; having shown the pernicious effect of misconduct on a most useful branch of art, what now is the remedy? There is but one, and fortunately that one is easy of application if one is but willing. Honesty—honesty on the part of the public will do more toward hastening a much needed reform, toward ultimately bringing about closer and warmer relations between artist and public than all our entire wealth of schemes, edicts and uncertain maxims and precepts. When a piece of music has pleased you, even though it be "Fremersberg," there is no harm done in saying so. A few kind words of approval, unaccompanied by a patronizing air, will not be misplaced.

It is always gratifying to the composer or performer to know that his endeavors have met with success, and from this will result encouragement to future effort. If, on the other hand, the effect has been tiresome or otherwise disagreeable, no matter who the composer or artist may be, if any comment is in order, feel equally free to *tell the truth*, for no sin or humiliating error is thereby confessed to, and furthermore, as far as attending concerts and other performances is concerned, act in accordance with your natural inclinations as freely as though the question of attending any every-day drama were under consideration. Be misled by no false notions of duty to art. All artists and composers depend ultimately for fame and fortune on the public; that is, on those music lovers outside of the profession, and unless its demands are met, unless sympathetic relations are established at public performances, musicians, like actors whose efforts fall short of public approval, will fall by the wayside. A firm and honest stand, as above indicated, taken by the public not only does not violate any tenet of ethics or æsthetics, but on the contrary aids very materially in that weeding out process which leads to the point where the survival of the fittest means also the survival of the best. This is the process above all others that we have to look to for the purification, elevation and the more general use of art as an aid to happiness in life.

In conclusion, bearing continually in mind *what really constitutes good music*, there can be recommended no better council, to either young or old musician, than that of Schumann:

"You should never play bad compositions, and never listen to them when not absolutely forced to do so. You

should not aid in the circulation of bad compositions, but, on the contrary, in their suppression, and with all your powers."

[THE END.]

### A Musical Priest.

A FRENCH newspaper man was lately wandering in the province of Burgundy and came to a village where he heard that there was an excellent choir. He went to church and was delighted with the music given. After mass a choir boy brought to the priest a long leather case from which the priest took a silver flute. The congregation became attentive and leaned back expectantly in their chairs. He placed it to his lips and in soft, melting tones played an air from an oratorio. If you shut your eyes, you could fancy all the feathered vocalists of the woods were singing a hymn of praise. When the flute player ceased the congregation seemed to wake from a dream. Then he gave them a short sermon. The Parisian journalist sought an interview with the curé, who explained why he gave his flock a flute solo every Sunday. "Very simple," was the reply. "When I came here I found a population not inclined to church going. In the first month I officiated to three or four old women alone. Then one evening my dear flute came into my head. I sat in my veranda and played all the tunes I could remember. I thought I had only the stars and trees as listeners. I was surprised to hear a movement in the street, and when I looked I saw my villagers surrounding the house. Some of them said: 'Some more, M. le Curé, some more.' Then an idea came into my head. 'My dear friends,' I replied, 'come to church tomorrow, and I will play for you before the sermon.' From that time on my church has been filled."

### George Hamlin's Strauss Recitals.

George Hamlin announces that the Richard Strauss poem-song recitals, which delighted all who had the good fortune to attend them last season, will be repeated. Probably no other musical event of the past season aroused more favorable discussion than these recitals, which served to reveal Richard Strauss to American audiences in a role in which he had hitherto been comparatively unknown. They commanded genuine and unstinted expressions of praise from both the public and the press. Before Mr. Hamlin acquainted us with the beautifully tender quality of the Strauss *Leider* the latter owed his popularity in this country exclusively to his wonderful display of knowledge in the field of orchestral composition, illustrated principally in "Also Sprach Zarathustra," "Till Eulenspiegel's Lustige Streiche" and the symphonic poem, "Don Juan." Mr. Hamlin, however, was the first to realize the native worth of Strauss' sentimental songs, and he likewise interpreted them in a manner which surprised even his most appreciative admirers. It is fair to say that Mr. Hamlin rendered these songs as probably no other lyric singer in the country can. Regret was expressed last season that these recitals were not presented more frequently. Mr. Hamlin has already received a number of petitions from musical societies in different cities to give these recitals.

Richard Strauss' important orchestral works have excited more discussion abroad and in this country than probably any other productions within recent years. But Mr. Strauss has also written many songs, chief among which are "Caecilie," from op. 27; "Sehnsucht," op. 32; "Schlichten Weisen," from op. 21, and numerous others. The general appreciation which followed Mr. Hamlin's successful efforts to introduce Mr. Strauss to lovers of song in this country reached the ears of the famous composer. Mr. Hamlin thereupon received voluntary recognition from Mr. Strauss.

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# Musical . . .. People.

Miss Sadie Stanley's class gave a recital at Bagley, Ia.

The Alamo Band is giving a series of concerts at San Pedro Springs, Tex.

Prof. A. D. Miller gave an organ recital at the Baptist Church, Delhi, N. Y.

A mandolin club will be organized in the near future at Crookston, Minn.

Mrs. H. C. Marshall, of Sioux City, Ia., gave a concert in Laurel, Neb., August 30.

Don Summers gave a recital at his home, Muncie, Ind., assisted by Clinton Nixon.

Prof. Alexander Barr gave an organ recital at the Auditorium in South Bend, Ind.

Miss Carrie V. Lynn gave a concert at Winterset, Ia., assisted by the Midland Quartet.

Henry Hickey, the well-known tenor, gave a concert at Central Music Hall, Springfield, Ill.

N. B. Cox will locate at Marinette, Wis., where he will teach vocal and instrumental music.

Mrs. Bessie Bell Andrews and Prof. Louis Schwebel, of Cincinnati, gave a recital at Covington, Ky.

The officers of the Evanston (Ill.) Musical Club are now busy engaging soloists for the coming season.

A delightful musical was that of Raimond Barth's piano recital at Phillips & Crew's Hall, Atlanta, Ga.

Misses Rose Gores and Helen May Curtis gave a recital at the Conservatory of Music, Covington, Ky.

Mrs. Maude Fenlon Bollman will have a studio on the third floor of the Masonic Temple, Rockford, Ill.

Miss Lucie B. Smith, teacher of the piano, gave a pupils' recital at her home on West Court street, Paris, Ill.

Mrs. Wadsworth-Vivian says that she will receive pupils in vocal culture in Nyack, beginning September 15.

Mrs. C. H. Kimball and Miss Agnes Thomson assisted Miss Virginia Bailie at a concert in Muskegon, Mich.

At Glen Cove, N. Y., Mr. Black, Miss Alice Hilz Merritt, Paul Martin, Jr., and Joseph Russo gave a concert.

The Apollo Choral Club, of Jacksonville, Fla., meets for rehearsal in their rooms in the Board of Trade Building.

Miss Maud Botkin, of Chicago, and Miss Massie, of New Canton, gave a recital at the Baptist Church, Barry, Ill.

Miss Zoe Gray, of Warren, will open a vocal studio in the room occupied by the Devore Piano Company, at Freeport, Ill.

Mrs. Minna Kauffmann Sorg and W. Forrest Huff were the soloists at a concert given at Kenneywood Park, Homestead, Pa.

The more advanced pupils of Frank Van R. Bunn gave a recital at the home of D. L. Bunn, 320 West Wood street, Decatur, Ill.

Mrs. A. T. Allendorph, of Alma, Kan., gave a musical. The Misses Schmitz, Fairfield, Lorewell and Flintom gave the program.

The Des Moines (Ia.) Musical College, of which M. L. Bartlett is president, has just issued its annual announcement for the season.

The Misses Frances H. Arnold, Ariadna L. Whitmarsh, Lillian A. Day and Mrs. Carroll E. Cook gave a concert at New London, Conn.

Mrs. C. M. Rathburn gave a pleasant musicale in honor of Miss Lucile Carkener, who is the guest of Mrs. C. J. Drury at Atchison, Kan.

Dr. and Mrs. Van Sant entertained friends at their home in Peoria, Ill., at a musicale given in honor of Miss Wilhelmina Oskenga, contralto.

On August 30 an organ recital was given at the Temple Emanuel on Abeel street, Kingston, N. Y., under the direction of Miss Nettie Burhans.

The new Cecilian Quartet, of Minneapolis, Minn., is composed of Mrs. R. A. Latham, Mrs. E. J. Morawetz, Mrs. J. M. Greaves and Mrs. J. C. Millard.

Mrs. Celeste Givens, of Des Moines, Ia., entertained at an informal musicale complimentary to Mrs. Bonbright, Mrs. Mac Howell-Stowell and Miss Stowell.

A concert was given at Salem, Va., by Mrs. Gottschalk-Seeligson, Mrs. Blanche Douglass Hoffman, Messrs. Stiles and McVeigh and the Salem Orchestra.

At Las Vegas, N. M., a mandolin concert was given by W. Eugene Page, who is in charge of a department at the Hamner School of Music, Detroit, Mich.

Mrs. J. J. Fox, a soprano soloist of Clifton Springs, N. Y., sang for the first time before an Auburn audience at the First Presbyterian Church recently.

Miss Harriet E. Keyes, daughter of C. E. Keyes, of Pulaski, formerly of Rome, N. Y., is singing in a series of concerts at the Deep Rock Hotel, Oswego.

Chas. L. Steinle, Miss Olivette Bradley, Geo. and Amy Meyers, Prof. Alb. E. Hyde, Bernhardt Steinfeldt, accom-

panied by Prof. J. W. Steinfeldt; Miss Julia Luzenberg and Mrs. Gardner, took part in the Zouave concert at San Antonio, Tex.

Mrs. Lemuel B. Magill has resigned from the First Presbyterian Church, Troy, N. Y., and accepted a position at the First Dutch Reformed Church, of Albany.

An organ recital was given at the Second Presbyterian Church, Lafayette, Ind., by Prof. Alexander Barr, assisted by Mrs. Edgar A. Taylor and Mrs. Isaac Rice.

At Armory Hall, Albuquerque, N. M., under the direction of Mrs. W. H. Kerr and Mrs. Eva Buckner, assisted by their amateur friends, a concert was given.

Miss Nash, of Omaha, Neb., sang a solo at St. John's Church, Canton, Ohio. Miss Caroline Harter played two violin solos. Miss Florence Wielandt also sang.

A quartet consisting of O. M. Oleson, basso; L. Myers, tenor; Mrs. J. F. Carter, alto, and Mrs. W. S. Kenyon, soprano, sang at St. Mark's Church, Fort Dodge, Ia.

Will M. Bunch has been elected to the position of director of music and professor of piano instruction in the Bollinger Conservatory of Music, Fort Smith, Ark.

At the home of Mr. and Mrs. C. E. Hertzler, Mechanicsburg, Pa., a musical recital by a number of Mrs. Hertzler's musical scholars was given. D. L. Snavely assisted.

The German Male Glee Club, of Mauch Chunk, Pa., is composed of Messrs. Betzler, Engler, the Herman brothers, Goldsburg, Hauck, Smith, Steidle and Wilhelm.

A musicale was given at the home of Herman Nott on South Galena avenue, Freeport, Ill., by Mr. and Mrs. Nott, of Milwaukee; Herman Nott, and Miss Alfine Miller.

George B. Loveday assumed the position of organist and choirmaster of Grace Episcopal Church, corner of Clinton avenue and Robin street, Albany, N. Y., September 1.

Miss Winifred Rogers, Miss Frances E. Perley and Horace H. Kinney, of Waverly, N. Y., assisted at a concert given by Miss Jennie Laura Keefe at the Methodist Church in Athens.

Miss Katie Collins, recently of Salem, has been appointed solo soprano in St. Mary's Church choir, Ballston Spa, N. Y., as successor to Mrs. Joseph Lapan, removed to Sandy Hill.

Prof. C. A. Marks, of Allentown, Pa., who will give the second organ recital in St. John's Church, at Hamburg, September 14, will be assisted by Miss Rosa Richards, a popular soprano soloist.

Miss Marie Paige is making an effort to secure the Women's String Orchestra, of New York, of which she is a member, for a concert at the Fargo (N. Dak.) Opera House some time during November.

At Booneville, Mo., an impromptu musicale took place at the home of Hon. J. F. Gmelich, on High street, which

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was participated in by Mrs. Dr. Wiggins and Miss Elsie Moeller, of St. Louis; Miss Alma Moeller, of Aberdeen, S. Dak.; Miss Carrie Barth, Mr. Freund and Miss Ida Barth.

A recital was given in the M. E. Chapel, Red Hook, N. Y., by Robert G. Fraleigh and his pupils, assisted by Mrs. Laura A. Pitcher, of Madalin; Marvin L. Hutchings, of Brooklyn, and Hiram Lasher.

Mrs. E. I. Emerson, Mrs. J. C. May, Messrs. W. S. Skinner and W. M. Fiero constitute the quartet of St. Paul's M. E. Church, Middletown, N. Y., in the absence of the regular choir. Miss Christine Iseman is organist.

The Apollo Double Quartet, of Steubenville, Ohio, is composed of the Misses Mae Ver Pruner, Marion Lawrence, Irene Zutavner, Mabel Printz, Messrs. Chauncy Lawrence, Earl Printz, Walter Miller and Harry Pruner.

A musical recital was given at the Universalist Church, Clarendon, N. Y., by the church choir, assisted by Miss Zaneta Plumb, of New York, organist; Walker Fellows, of Barre, violinist, and George Brown, of Long Island, bass.

September 1 a concert was given in Van Bergen Opera House, Tully, N. Y., by Miss Katherine Adams Beemis, pianist, pupil of Prof. F. L. Curtis, of Syracuse; Pauline Glidden Chapman, John P. Gilder and Emma Bartlett Davis.

At Fremont, Neb., at the Episcopal Church a ladies' quartet comprising Misses Eva Roberts, Stella Crabbs, Clara Atwood and Floyd Moulton, sang a composition by Professor Bliss, and Mrs. F. C. Heywood sang "Rejoice, O Israel."

An amateur concert was given at Belmont, Va., under the auspices of the Ladies' Guild of St. John's Protestant Episcopal Church, at which, in addition to the local talent, Mrs. Frank Harrison, of Norfolk, and Miss Finney, of Philadelphia, sang.

At Richfield Springs concerts were given at the Kendallwood by W. Frank Martin, of Cooperstown; Miss Pauline Swift, Fred Dibble and the Lewis Quartet. At the Earlington by George A. Fleming, Miss Magdalena Perry and Mme. M. Van Duyn.

Prof. Chas. F. W. Mayer, president of the Fort Wayne (Ind.) Conservatory of Music, has resigned his position as organist of the First Presbyterian Church, as his duties at the school occupy all his time. Prof. Rienzi Thomas has been engaged to fill the position.

The Union College Quartet, of Albany, N. Y., consisting of Fred L. Greene, first tenor; Harry A. Barrett, second tenor; John H. Gutmann, baritone, and Robert M. Eames, bass, is filling concert engagements at Lake George, Lake Champlain and the Adirondacks.

A concert was given in East Lincoln, Neb., by Prof. Charles R. Travis, W. F. Lintt, Miss Ona Tourtelot, Miss Clara Edelmann, Clara Oberlies and F. L. Pettit. Nearly all of these are identified with the Nebraska Conservatory of Music. Prof. Clemens Movius was accompanist.

Miss Emilie Cole, of Ottawa, Ill., has been selected as the leading soprano of the Lotus Lady Quartet (formerly the Schubert Lady Quartet), one of the most popular concert companies in the Northwest.

A male octet, composed of Messrs. David Johns, Charles B. Chapman, Cyrus R. Brown, Ivon H. Blackman, John P. Scott, Harvey B. Daniels, Daniel Blackman and Edward L. Nash, has been recently organized at Norwich, N. Y., under the leadership of Prof. John P. Scott.

At Navasota, Tex., the opera of "Pinafore" was given by local talent, those taking part being Haynes Shannon, W. L. Robards, T. P. Buffington, Will Shannon, Will Wilson, Jesse Garvin, Frank Etheridge, Eugene Lowrie, Miss Jessica Owen, Miss Lillian Shaw and Mrs. Irma Chinski.

In the reorganization of the choir for the synagogue at Lafayette, Ind., Mrs. Isaac Rice will succeed Miss Bertha Ridgely as soprano. Mrs. Edgar A. Taylor and C. C. Pyke will retain their connection with the choir, and Mrs. H. N. Throckmorton will continue to act as accompanist.

The Glee Club was organized at the residence of Mr. J. E. LeBlanc, No. 2017 Jackson avenue, New Orleans, La., with the following gentlemen present: M. G. Lally, M. Estalote, J. E. LeBlanc, W. B. Lancaster, John Lubben, Charles Will, S. P. Simone, Jules Ladieu and Joseph Fabacher, Jr.

A quartet composed of Arthur Bower, tenor; Miss Jeannette Mills, soprano; Miss Julia Wickman, of New York city, contralto; Fred Sidney Smith, baritone; Martin Greenwall, pianist, and Mrs. Arthur Bower, accompanist, appeared at a concert in the opera house at Binghamton, N. Y.

The musicians who took part in the Y. M. C. A. concert at Piqua, Ohio, were Miss Ruth Wagner, of Troy; Will E. Simpkinson, of Piqua; Miss Elizabeth Gearhart, Miss Estella Boal, Howard S. Saxton, of Cleveland; Will Ramsey, Miss Dee Rankin, Miss Florence Angle, of Piqua, and Prof. H. W. B. Barnes.

The Durham (N. C.) Choral Society has elected the following officers: President, Jas. H. Southgate; vice-president, Mrs. J. M. Manning; secretary, Miss Bessie Whitaker; assistant secretary, Miss Daisy Cox; treasurer, T. J. Howerton; accompanist, Miss Mary Crabtree; director, W. J. Ramsey; librarian, Frank L. Wilson.

A concert was given at the Victoria Hotel, Mamaroneck, N. Y. The artists were Mme. Giulia Valda, Mme. Emma Sarda, Mme. E. von Ryhiner, Mlle. Seebold, Albert Gérard-Thiers, Carl Windrath, H. W. Jarchow, Antoine Barber, Franz Bayer and the Victoria Ladies' Glee Club. Mlle. M. Theo. Frain was accompanist, and Hubert zur Nieden, director.

At the First Baptist Church, Colorado Springs, Col., Will Wells, Miss Margaret Withers, Miss M. N. Slatore and T. L. Lingle took part in a musical contest. The three judges of the contest were Prof. E. S. Parsons, Miss Graves, of New York, and Mrs. Bach. The first prize was awarded to Mr. Wells, the second place to Miss Withers, third place to Mr. Lingle, and fourth to Miss Slatore. The members of the chorus who sang at this concert were: Sopranos, Misses Gill, Branson, Withers, Yearian; altos,

Misses Schneider, Slatore, Cotterill, Tyler; tenors, Messrs. Stevens, Lingle, Tyler, Carrington; basses, Messrs. Schneider, Wells, Hart, Johnson. The accompanists, Miss Hemmaway and Miss Crissey, received special mention for their work.

Those who took part at the musicale given in George W. Ackerley & Son's music rooms at Patchogue, L. I., were Profs. Victor Weiner, H. S. Schubert, Mrs. C. L. Parker, Clarence Vrooman, Miss McAvoy, Edgar Sharp, Anna R. Smith, Mae L. Van Dusen, Miss Emma Cullis, G. S. Brigham, Miss Gussie Ciccio, Charles Wetmore, Lulu Davis and George M. Ackerley.

Mrs. Spurgin, Miss Pauline Donnan, Mrs. Buckley, Mrs. W. H. Mellinger, Mrs. Wells, Mrs. Dangerfield, Miss Anderson, Mrs. Keenan, Mrs. Strickler, Mrs. McIndoe, Miss Helen Spencer and Mrs. A. Donnan were the artists at the musical given by Mrs. John C. Keenan at her home on North Pearl street, Joplin, Mo., in honor of her sister, Mrs. W. H. Mellinger, of Steubenville, Ohio.

At the regular meeting of the Sunday Night Music Club, of Washington, D. C., Carlo Fischer, who has just returned from a course of five years' study of the 'cello in Europe, played one of the Goltermann 'cello concertos, with piano accompaniment, and Miss Lucia Nola sang Reinecke's "Waldegruss," with 'cello obligato by Mr. Fischer, and his "Frühlingsblumen," with violin obligato by Miss Pauline Isemann.

A musical festival of a somewhat unique character was held at Calder's Park, Salt Lake City. It was a reunion of the several Scandinavian singing associations of that city—the Swedish Glee Club, the Danish-Norwegian Choir Harmonien, the Swedish Choir Svea, the Norwegian Ladies' Quartet and the Norwegian Male Quartet. Singing associations from Ogden, Logan, Sandy and Huntsville joined in the festival.

Among the many artists who took part in the concert at Northville, N. Y., were Miss Lulu A. Van Valkenburgh, Amsterdam; Mrs. John C. Bleyl, Gloversville; Miss Jessa Jackson, Johnstown; Mrs. Jeannette Jewell Kellogg, Amsterdam; Miss Nettie Scribner, Gloversville; the Misses Loadwick, Amsterdam; Miss Grace Heagle, Johnstown; Miss Reina Brostrom, Northville; Miss Ella and Edna Barker, Northville; Emilus Roberts, Northville; Clarence Dunham, Northville, and F. Shannon, Schenectady.

The first concert of the Mendelssohn Club, of Rockford, Ill., will be given October 19. The program will be given by the division in charge of Miss Mary Roxy Wilkins. The active members of the club are divided for the concert work into three sections. The leaders with the sections in their charge are as follows: Miss Wilkins, leader—pianists, Miss Wilkins, Miss Phinney, Miss Walton, Mr. Schorn; vocalists, Miss Radecke, Mrs. Hutchins, Miss Swarthout, Mrs. Reitsch, Miss Dunkle, Mr. Holt; violinist, Mrs. Sovereign. Miss Alice Hall, leader—pianists, Miss Hall, Mrs. Starr, Mrs. Keep, Miss McNamee, Mrs. Fisher; violinist, Miss Knowlton; vocalists, Mrs. Brouse, Mrs. Bollman, Mrs. Watts, Miss Williams, Mrs. Bates, Mrs. Ingersoll, Mr. Olson, Mrs. T. V. Engstrom, leader—vocalists, Mrs. Engstrom, Mrs. West, Miss Garlick, Miss Rider, Mr. Porter; pianists, Miss Morrill, Miss Whittlesey, Miss Platt, Miss Armstrong, Mr. Hobart, Miss Lander; 'cellist, Mr. Blinn.

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## From Paris.

PARIS, August 28, 1899.

AMONG the musical events of this month must be mentioned in front rank the arrival of Mme. Florenza d'Arona, the vocal professor, of New York, in Paris, there to establish herself in the same profession for an indefinite future.

Madame d'Arona is accompanied by several pupils, many of them far advanced, a few almost ready for professional careers, who, rather than be separated from their favorite teacher, or recommence the research, so delicate, so perilous, of a new guide, have decided to incur the expense and pains of a trip across the Atlantic and an entire change of home; that is, follow her to Paris.

Although but a few weeks in the city, and not yet permanently located, Madame d'Arona has been teaching every day since her arrival, and, wonderful to relate, not only her own sworn band, but new and heretofore unknown recruits have already joined the class.

These results are, however, not so very wonderful after all, when one reflects upon the widely known reputation of this professor as pupil, first of the best European masters; as artist of international fame, and as teacher of initiative, progress, knowledge and untiring energy and enthusiasm.

Further, and of still more weight at the present moment, is the fact of the numerous departments of vocal education which Madame d'Arona sustains under her personal direction. There are, for instance, posing of voice or direction of the vocal organ; instruction in technic, preparation for concert, for opera and a class absolutely independent and specially cherished, for the preparation of vocal teachers.

The immense list of women who from these different departments have not only gone forth to earn their living, but who have become both prosperous and renowned in their various callings, makes unnecessary further dwelling upon this remarkable woman's qualities. Suffice it to add that from hearsay one would imagine to find a woman mature of years and forgetful of social amenities. Considerable pleasure is experienced in meeting a young and charming person, svelte, graceful, tasteful and fashionable in dress, and with all the stamp of a woman of distinction who knows people and things and countries as well as art.

Madame d'Arona's coming abroad must not be misunderstood, either by Americans or by the people among whom she has come to live. In this serious move she has no idea whatever of turning her back upon America, or shaking the soil of the United States from off her feet. Neither is it true that she imagines that being under a European sky will enable her to perform miracles, or her pupils to unfold leaves of wisdom day by day without effort and without time. By no means.

It must be remembered that this lady is by birth, marriage, education, association and artistic career European. She has passed several years of her life in the States, and fully testified to her admiration and appreciation of our institutions and of our people. She has in Paris many friends and relatives, a young daughter recently married abroad, her husband's people likewise on this side, and pupils are everywhere. She simply achieved a yearning to see the trees and monuments of Paris, hear the language, see the picturesque life and live over again the scenes of her own youth and studenthood. That is all, and there is nothing wonderful about it, if not in the enterprise and courage of the woman, to uproot herself in the midst of her most prosperous career, and change without as much as a frown or a token of effort the basis of her operations to a new-old country.

Success to her is all that we can say. Success! Her pupils will have one advantage. They will be under the guidance of a woman who knows how to read to them the story of the monument and the tree, and also of the opera and opera comique, theatre and library of the city. She will be a link, and a golden one, between what is needed in our country and what is to be had in this for those who are ready to receive it and know how it may best be assimilated.

The movements of the group, their reflections, advancement, undertakings, &c., will be mentioned here from time to time for the pleasure of friends and edification of the curious. Till then all that need be said is "welcome" and "success."

In the meantime another most valuable vocal teacher with a brilliant and useful career, esteemed of pupils and teachers, and full of progress, enterprise and enthusiasm for her work and future, is en passage at Paris in quest of treasures from the Old World to take home to propagate art in the New.

We refer to that able professor Katharine Evans von Klenner.

Madame von Klenner is well and justly known as the leading and foremost representative of the celebrated Garcia method of vocal instruction. This she has not gained by the reading of a few books and practice of exercises at home, but by the personal expense and outlay of thorough study of the subject in Paris itself with Madame Viardot, daughter of Garcia and sister of Malibran, and herself one of the greatest artists ever known to Europe. Also with Madame Artot, favorite pupil of Viardot, a court singer in Germany and now established as professor in Paris.

Aside from this patient pursuit of the truths lying in this wonderful method of singing and teaching of singing Madame von Klenner, at big outlay and all sacrifice of repose and other pleasure, makes annual pilgrimages to Europe to further furnish herself with its precepts, and in addition get abreast of all that is passing in the European musical world.

She studies, memorizes, examines, translates, visits artists, attends musical performances, gets information from every source and donates it all with the liberality and good will for which she is famous to the young people committed to her charge by American parents. What further evidence could be wanted of the loyalty and conscientiousness of her purpose?

Do her pupils realize what they receive at the hands of a professor such as this? A woman who comes abroad gives of her time, money, effort to gather the necessary information which saves them the expense of travel, the dangers of living abroad alone, and the still greater dangers of hitting wide of the mark in their blind efforts, or of losing all that they have gained, and their beautiful voices as well, by falling into hands not the ones to benefit them.

All the new operas and their interpretation, traditions of stage business, feeling of artists about roles, all the latest ballads, points on language, costume, &c.—this indefatigable worker leaves no stone unturned to be useful to her pupils on her return.

She travels as well. After a series of studies with Madame Viardot this summer, she passed likewise a season at Baden Baden, where Madame Artot was spending the summer and where she was received with open arms and treated to various stores.

Madame von Klenner looks well, and is full of life and animation. She has great hope for the future of America, and is glad to have a hand in the progress. Such teachers should have every encouragement. Leaders and managers should see to it that pupils of such people have at least the opportunity to show what they can do in the way of training singers for the stage and platform.

Madame Ratcliffe Caperton, capable, gentle, just and highly intelligent, although in Europe chiefly on a trip of restoration of spirit, has meantime managed to gain much from the European music world for the benefit of her pupils. A devoted teacher, she discusses ably and truly the situation. To break up monotony without changing con-

servative principles, which were better retained, is her prime object. Loyal representative of the younger Lamperti, she stands firm by the beautiful Italian method he left as his legacy. Her reasons therefor are clear and full of conviction. The subject of language as applied to music interests Madame Caperton particularly. More than most teachers, she realizes the immense lack that exists everywhere in regard to all languages in which music is sung. She realizes at least that something should be done, which, wonder of wonders, most teachers are far from realizing.

Madame Caperton has been singing with success in London, where she is much appreciated and has hosts of friends. One feels convinced that here is a woman in whom pupils have a real, sincere friend and well wisher, one who regards the advancement of singers as her whole duty; her own gain in the matter not at all. Good wishes for her season.

Mme. Helene Maigille is another live and progressive teacher of singing, who, scarcely risen from a serious illness, passed several months in London and Paris putting herself in touch with the traditions and ideas of the Old World.

Especially in the domain of interpretation of ballads and arias has she been particularly fortunate in conversing with composers, and having from the fountain heads the versions of phrasing and accompaniment so highly necessary in the singing and teaching of compositions.

Madame Maigille, though so juvenile and infantine of appearance as to create the wonder that she can possibly be at the head of such a vocal movement as hers at all, shows in her conversations upon the subject deep reflection, most admirable judgment and a spirit wholly open to all measures which may advance and elevate the vocal conditions in the States.

She is wholly just and correct in her righteous indignation against the stupid idea persistently held by some that real merit is of no professional value without having the foreign label attached—however dishonestly.

Madame Maigille is too just and modest a woman to imagine that there is nothing for an artist to gain in Europe that cannot be had in the States. She would be perfectly willing that all of her pupils should pass three or four years in Europe after having finished their studies at home, if only it could be arranged that those pupils should not lose more than they gain in the supplemental effort, and if those who returned showed the benefit of the foreign visit. Almost invariably the opposite is the case. Not her words, but the facts in the case prove this.

Agents insisting that a public will receive only those who have already had a foreign career is to her, as to many other thinkers, an abomination, as false as it is empty of foundation. A public pleased with an artist's work never stops to inquire where or how that artist acquired the power. While quite certain that professional experience properly passed through does increase power and authority, the sort of appearance in Europe which the average debutant arrives at is by no means calculated to work the supposed transformation. In any case it would be but just that young men and women arriving at the high ideals set for them by their teachers at home should be given some sort of an opportunity to prove their power, or lack of it, before being sent off to a strange land, wholly in the dark as to what they are to acquire there or how to acquire it.

Madame Maigille deplures the lack of proper means for

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studying stage deportment and mise-en-scène so necessary to an artist's education. She is especially astonished that no such institution is to be found in Paris where reside the ripe old artist who could best follow the course of instruction. There is, properly speaking, no sufficient opportunity anywhere for American débutants to acquire thoroughly the practice in stage business after the correct traditions, or even to train people to be able to act properly while singing. While giving all due credit to such measures as are adopted, she asserts what is true, that the means are not at all sufficient anywhere.

(We must have more opera in the United States before our teachers can become conversant with interpretation in order to teach it. Force national opera, or at least several standing operas, in the country and the question of preparation will adjust itself.)

\* \* \*

Perhaps no people who come to Paris ever had a better or more profitable time, or enjoyed it so thoroughly, as have Mr. and Mrs. George Washington Dixon, of the Beethoven School of Arts and Sciences at Meadville, Pa., who have just returned home.

The Dixons are originally New Yorkers, but have established their School of Arts and Sciences at Meadville. By all accounts and the indefatigable industry and enthusiasm which they bring to the task, a very fine work they are accomplishing in it. More ought to be known about it by readers of THE MUSICAL COURIER. In the musical department is the work specially interesting—Mr. Dixon directing heads and intelligences, Mrs. Dixon fingers and throats.

It may be said in parenthesis that the former is a savant, philosopher and organist, the latter an admirable pianist. Mrs. Dixon has been heard frequently during their stay in Paris, where her immense repertory at command, and her remarkable gift of sight reading and accompaniment, won much admiration and many friends.

The two are indefatigable students. Mr. Dixon has passed a large part of his life and dispensed quantities of money in the following up of opera companies, concerts, &c., even following really great artists from town to town in the endeavor to learn and to substantiate theories which his own intelligent brain had coined.

While in Paris Mrs. Dixon made a thorough study of the French sounds as applied to the language, taking a lesson every day from the best teacher in Paris of that subject, Madame Frank, 16 Rue Tilsitt, close to the Arc de Triomphe.

Never were pupil and teacher better met than these two. Every moment spent in the study was a delight to both. Mr. and Mrs. Dixon can both testify to the truth expressed so many times in these pages that Madame Frank can do more in the right way in less time in the teaching of French than any stranger could possibly anticipate. This gift to impart and the knowledge what to impart in this lady is backed up by a generosity and devotion to the work in hand, impossible to praise too highly or too often. Her French is a cult with her, money has no part in the ruling of her acts. She is a rare woman and merits recognition.

The Dixons, in addition, visited various composers, Mesdames Chaminade and Holmès among them, and attended many private at homes and musicales. It is fair to say that their radiant good humor is one-third their success. Everybody is glad to see them, because they are always happy and merry. The world is aching for mirth—everywhere. Mr. Dixon spent three weeks at the Covent Garden Opera, London.

\* \* \*

Americans have been delighted long ere this by the knowledge that Miss Grace Golden has been engaged to sustain the worth of the Castle Square Company again this season. She has been diligently studying her roles with M. Fidèle Koenig, who, in his position as chef de chant of the Paris Grand Opera, certainly must be authority on the matter.

Miss Golden is delighted with her teacher and her study, as you will doubtless be later on. She has in addition had several costumes made by a first-class Parisian costumer. Her health is all that could be desired, but she must not

work this year as she did last. She is young, full of nerve and temperament, has a superb voice, and will be a valuable addition to the musical workers in the States if she is not pushed too hard. She has now fifteen operas in English and French.

At her own home and at a concert given in the studios of M. Koenig, Miss Golden has recently been heard to great advantage. Her modesty and pretty appearance add much to her talents.

At the same concert was heard also Mr. Sheehan, of the same company, who has also been studying with M. Koenig, and a Miss Dyas, pupil of Ysaye, on a visit to Paris at the time.

Two other successful engagements of pupils of this same teacher are Mrs. Homer, of the Covent Garden Theatre, London, and recently Miss Electa Gifford, of Chicago, at Amsterdam for the coming season.

Miss Gifford is engaged under the most favorable conditions. She is at present in the city of Amsterdam having daily rehearsals. The opening will be on September 1 in Goldmark's "Queen of Sheba." She sings the soprano role of Sulameth, in which there is fine opportunity for display of the really remarkable voice of this young artist. (No one in Paris has ever worked harder or more faithfully to bring it into control and prepare herself otherwise for its use. Miss Gifford has been a model student.)

On September 10 she sings the Queen in the "Huguenots," then Marguerite in "Faust." With her costumes made here in Paris and her rehearsals it may be imagined that time does not hang heavily on her hands at present. Her artistic director is Emil Fischer, the well-known basso. The opera house is very large and but five years old.

Miss Gifford had her acting lessons in Paris with M. Emile Bertin, well known through these columns, and who is engaged as stage director at the Opéra Comique and professor at the Conservatoire. He teaches mise-en-scène to pupils of the principal singing teachers in Paris, recently those of Madame Colonne in addition.

Among pupils of Madame Colonne studying stage action with M. Bertin are Mlle. Relda, of San Francisco, engaged for this season at the Paris Opéra Comique, and Miss Gertrude Howe. Mlle. Relda and Miss Howe are both consummate comedienues by natural talent. The latter is delighted with her progress, and much is prophesied for her by her teachers.

The début of Mlle. Relda, who has one of the most beautiful voices brought by an American to the Opéra Comique, is looked forward to with great interest by both French and Americans. We wish her all success.

Mrs. Alexander S. Capehart, wife of the genial member of Liberal Arts for the Paris Exposition, has arrived from Brussels and established herself in Paris in view of the great international event. Mrs. Capehart, who is originally from Washington, has been pursuing her vocal studies with Professor Caisson, of Brussels. She has a lovely soprano voice, well in hand, and attractive, expressive manner. She made quite a little sensation by her singing at Ostend last season. She means to continue her studies in Paris, but details are not yet decided upon. Meantime she is looking with covetous but very sweet blue eyes at a superb baby grand Steinway.

Della Rogers is studying her roles in German near Carlsbad. The beautiful and gifted Blanche Marchesi is reposing in the same classic ville. Minnie Tracey is rehearsing at Bordeaux, where she is adored, and where she is promised a fine season. Miss Sylva at last reports was engaged in the same theatre; also Rose Relda. Mr. Whitehill, of the Brussels Monnaie, a Sbriglia pupil, is at Paris. Mr. Castlemaus, the tenor, is engaged from the Sbriglia studio to sing at La Hague. Excellent conditions.

Mr. Gamble made many friends during his stay in Paris. Pupil also of M. Sbriglia, he made satisfactory progress, and is glad he came. He is a handsome, genial young fellow. His remarkable basso-baritone is already known and greatly admired.

A most effective tenor singer is Mr. McClosky, for the moment at Paris. He has the real, pure tenor voice so seldom heard; born, not made. He will certainly accomplish much with it.

Mrs. Florence Fox, of Philadelphia, is gracing Paris with

her presence. Friend of musicians, she has herself a most moving voice. A Southern woman, her singing and impersonation of negro ballads is something to remember.

Mrs. Margaret Snelling, of New York, after study of "Manon" with M. Leroux, a prominent Paris coach, is in Biarritz visiting friends. She returns soon to Paris en route for home.

Mrs. Abel Ram is closing her summer visit at Paramé, Bretagne. She soon returns to her apartment in Paris, the centre of some of the most charming musical reunions of the city.

Albert E. Prescott, the Boston pianist, passed through Paris all too quickly.

Hosts of friends have been congratulating the charming Nevada upon her presentation to the Queen. She is resting with her family at Bizet, France.

Lionel Hayes has returned home to New York, where he establishes himself as a teacher of singing. After having been a favorite pupil of Trabadelo, Mr. Hayes became his assistant teacher, a privilege that cannot be too highly esteemed. The experience thus gained, added to personal instruction, will be invaluable to his home pupils. An engaging and agreeable gentleman, we bespeak for him welcome and patronage.

All the way from Meriden, Conn., comes to Paris a young man of very pleasant exterior, vibrant energy and baritone voice which has already won him extensive acquaintance at home and which remains to be heard here. He enters Mr. Bouhy's class on the return of that professor to town. More anon.

Miss Rennyson and her mother are at Boulogne-sur-Mer, France.

Mrs. H. Maigille is accompanied by her sister, Miss Isabel Carter, who has been studying in London and who will remain in Paris after the return of her sister to America.

Miss Snyder has become a pupil of M. Bouhy.

M. Henri Falcke is passing his vacation in Brittany.

Mlle. Frida Eissler, the sole representative of Leschetizky at Paris, is passing the summer at Dinard. On her return to Paris her address will be Villa Violette, 22 Rue Raynouard, Paris, near the Trocadéro.

E. Presson Miller, of the Metropolitan College of Music of New York, although pianist, organist and teacher, manages to spend much time in study and planning for the future, and in addition cross the ocean annually to gather new force and musical information. Mr. Miller comes abroad as a teacher in search of the best of various methods, so naturally does not confine himself to any one studio. Among those already studied have been the methods of MM. Trabadelo, Sbriglia, Shakespere and Henschel. One can imagine the amount of good a man like this can gather from such sources. He is really the class of musician to visit musical Europe with profit. His life and energy are simply amazing. How can people remain that way who labor hard nine months in the year?

James McCall Lanham, a pupil of Mr. Miller, accompanied the latter. He is baritone of the Memorial Church in upper New York, and is finishing studies in concert and oratorio work. He is with M. Sbriglia. In London he had lessons with M. Henschel. He is enthusiastic in praise of his teacher, Mr. Miller.

M. Paul Wiallard, the teacher of singing and dramatic action, of New York, an accomplished French artist, came to Europe on a concert tour through the watering places of Germany and Austria. He made two visits to Paris, his home. Mr. Wiallard had much, very much that is interesting to say in regard to musical matters. Being in the unique position of a Frenchman residing in the States he naturally has a double horizon in view. It seems as if he might do much more for our people than simply teach singing. The voice is such a small part of the artistic preparation, and everyone is possessed to engage in teaching that alone. Why does he not establish a class of pantomime in New York? Our singers will never be able to act expressively until they have been through a course of pantomime because we are not born comedians (thank heaven!), and to become artists we must be made so.

News of the arrival of Miss Nora Maynard Green in the city.

Mme. Anna Bulkeley Hills spent a few weeks in Paris in

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July. She is looking beautiful as ever, and conserves all her winning manner as well as her moving contralto voice. She sang much in London.

Mr. Gamble, of whom mention is made above, sang at 312 different performances last season in the United States. Robert A. Smyth, of Chicago, has been here.

Congratulations for Leon Rains on his Dresden engagement. Mr. Rains is a valiant. Good luck be continued to him! He has passed a couple of weeks in study with M. Bouhy at Spa.

After a brief visit to their home, Paris, the now celebrated Yersin sisters returned to continue their important work at Newport. Their system is on the high tide of prosperity and merits that it should be so.

On their return to Paris in May next to pass four months at the capital the sisters bring with them several pupils who now only are prepared to profit (linguistically) by residence in Paris. To come here without knowing the sounds and begin to talk French is as though people should commence walking with toes turned in. The more they walk the worse they walk. One must almost break their feet later on in the effort to turn them out correctly. No one realizes this yet, but they will. The Yersins have struck the first blow at the disastrous French being spoken by foreigners. And they struck it by being frank and honest, instead of by fawning and flattering. If people were more often told the truth about their French they would not be so satisfied with themselves and so difficult to lead to reason and the right road.

The Yersins propose also to give lectures, and to form classes for the preparation to become teachers of the system in Paris. (They are needed, heaven knows!).

Meantime their address continues in New York as last year, and much good work is anticipated.

Attention of those coming to Paris for or in view of the Exposition is called to a most delightful residence with Madame Madison, 157 Rue de la Pompe.

This location is in the vicinity of the Exposition, a few minutes from the Bois du Boulogne, and twenty minutes from the Madeleine, with various facilities for reaching the latter. Madame Madison has two fine apartments, elegantly furnished with all modern convenience, and a lovely music room. A lady of taste, refinement and culture, herself an accomplished musician, the abode offers the surroundings of a home with the freedom of a hotel. The lady's relations in France and England are of the very best people. She should have recognition from the United States also. Those desirous of having a delightful residence in Paris during the next two years should write at once to Madame Madison, 157 Rue de la Pompe, Paris.

#### Oscar Saenger.

Oscar Saenger, who has been spending his summer vacation in Italy and Switzerland, sailed from Havre on La Bretagne, due in New York September 16, and will resume his teaching at 9 o'clock on Monday, the 18th, at his studio, 51 East Sixty-fourth street.

Kate Dewey Hanford, formerly contralto of St. Thomas' Church, later returned to her native heath, Rochester, for a year, will this season again reside in New York. She recently sang at Manhattan Beach with Sousa, earning much praise and the greatest possible success. She has been substituting at the Marble Collegiate Church through the summer, and is sure of a permanent church position as soon as it becomes known that she is available.

Anna E. Otten, the young violinist, in a letter to her manager, Charles L. Young, says she will introduce during the coming season a number of compositions never before heard in this country.



CINCINNATI, September 8, 1899.

THE summer vacation is not yet over, but already the advance guard of the professional musicians and teachers, who have been away in the mountains, or the seashore, or in Europe, is arriving to get ready for the regular season.

At the College of Music the sound of the hammer and the swipe of the painter's brush have been heard in the corridors and classrooms, in the process of a general renovation of the premises previous to the beginning of another academic year. The prospects for the coming season are exceptionally bright, judging from inquiries made and applications for admission.

Members of the faculty who have already arrived to do a little preparatory work before the season opens are the following: José Marien, head of the violin department and concertmeister of the Symphony Orchestra; Miss Otilie Dickerscheid, piano department; Ernest W. Hale, piano department; Fred J. Hoffmann, piano department; W. S. Sterling, assistant dean of the College of Music faculty; Lino Mattioli, cello and voice; Dr. N. J. Elsenheimer, harmony and theory. A. J. Gantvoort, who has been away visiting his aged parents in Holland, will not return until October 4. He will reorganize the popular music classes October 15.

The Gornos—Albino and Romeo—are expected to return by the 11th. Albino Gorno has been spending his vacation in Italy and Romeo at Mackinac.

Mr. Van der Stucken will return to his duties by the middle of October.

Jacob Bloom, for many years connected with the violin department of the Conservatory of Music, who resigned his position a few months ago, will leave this city permanently and locate with his family in the city of Memphis. In him the Conservatory loses one of its oldest and most successful landmarks, although by that I do not mean to say that Jacob Bloom is by any means old—either in body or in spirit. The fact is, he seems to have been endowed with a gift of perpetual youth, in the exercise of didactic powers. He is a teacher who can bring out the latent talent of the pupil, and impart to him an increasing enthusiasm in his work. Among his pupils are to be numbered Max Bendix, who has always been his devoted personal friend during his concert career. Another pupil who studied under him for several years, is Miss Jessie Reed, whose playing is attracting attention in the East. Among his present pupils who are full of promise are to be mentioned the following: Therese Abraham, David Abramowitz, Mr. Dotzengall and others. Mr. Bloom was years ago one of the first violins of the Theodore Thomas Orchestra when it made its famous first tours of the country. He was the first to establish chamber concerts in connection with his work at the Conservatory, and from the first encouraged the formation of juvenile orchestras as part of the educational scheme. The loss of Mr. Bloom as an educator will be felt, but the loss will be at the same time the gain of the musical community of Memphis. Mr. Bloom will be among his relatives and friends in Mem-

phis. His brothers-in-law are prominent citizens there and influential.

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The Arion Society, of New York, passed through this city en route home. They were entertained by the Elm Street Club. Their entertainment included a trolley ride through the suburbs, which they much admired. At the Zoological Gardens they enjoyed a luncheon. Dr. N. J. Elsenheimer made an address.

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The season of opera will close at Chester Park this week. Under Mr. Baker's management it has been a most successful one. Both light and grand opera were given. "Martha" and "Faust" were among the more ambitious efforts. Mr. Baernstein as Mephisto produced a favorable impression. He has a good conception of the role. Mr. Baker is to be congratulated upon the success of his management.

\*\*\*

Miss Bertha Baur is expected to be home from her European trip in a few days. Everything is getting ready for a busy season at the Conservatory.

\*\*\*

John S. Van Cleve, the blind musical critic, gave a series of entertaining lectures during the summer term at the Conservatory of Music.

J. A. HOMAN.

#### Mrs. Henry D. M. Harvey.

Mrs. Harvey, concerning whose presence in Canada the Canadian letter commented in our last issue, is now in New York. While away she gave a recital at Nordheimer Hall in London, which was remarkably successful, the hall proving too small to hold the audience, many of whom were turned away. To accommodate these, at the close of the recital Mrs. Harvey gave an impromptu concert. Her voice elicited warm praise from the critics, and her artistic interpretation also received special commendation. She is coaching once more with Isidore Luckstone. W. H. Hewlett accompanied her in a superior manner. This was the program:

Aria and recitative, Plus Grand dans son Obscurité, from opera, Queen of Sheba.....Gounod  
Songs—  
The Clover.....MacDowell  
The Yellow Daisy.....MacDowell  
The Bluebell.....MacDowell  
From an Old Garden.....MacDowell  
Ni Jamais, ni Toujours, an old French melody.....  
Aria, Elsa's Dream, from Lohengrin.....Wagner  
Songs—  
At Parting.....Rogers  
Shouggie Shou, My Bairnie.....Henschel  
A Mither's Lullaby.....Henschel  
In Dieser Stunde, a German love song.....Spicker  
One Spring Morning.....Nevin  
Aria Mon Cœur s'ouvre à ta Voix, from Samson et Delilah.....Saint-Saëns  
Aria, With Verdure Clad, from Creation.....Haydn

#### Mrs. Louise Scherhey Sings.

Mrs. Scherhey, a graduate pupil of the well-known Prof. M. J. Scherhey, has been singing with great success at Scarboro. On her first appearance she sang the grand contralto aria from "The Prophet," and a group of songs, and received immense applause. Her wonderful range (she sang from low F to high A), her beauty of expression and person, and the evident excellent schooling, all appealed greatly to the high-class audience gathered. Other of Professor Scherhey's pupils are heard frequently at the well-known summer resorts this year, and for next season their continued appearance at prominent concerts in the metropolis may be looked for.

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**C**ESAR THOMSON'S first year as chief instructor of the violin at the Brussels Conservatory ended in July last with great honors to that distinguished artist. In putting him at the head of the violin department the conservatory has chosen a man well able to keep up its great reputation. The violin department has always been the leading feature of the institution, and of the great violinists who have been at its head, such as De Beriot, Vieuxtemps, Wieniawski and Ysaye, Thomson is a worthy successor.

I reached Brussels on my way to America unfortunately a day after the concours or public examination of the violin classes; but M. Thomson gave me a full account of the affair, and he seemed well pleased with the result. Eight of his pupils took prizes, which is a remarkable showing. M. Maus, editor of *L'Art Moderne*, wrote an interesting article about the violin concours, and I will translate one paragraph concerning Thomson's pupils:

"Among this collection of talented students MM. Bach and Wagemans deserve special mention. They have, the one as well as the other, all the qualities of the violinist; the purity of tone, the elegance of bowing, the certainty of attack and variety of nuances. Their natural virtuosity promises us distinguished artists. The same must be said also of Mlle. MacCormac, whom the jury gave the first prize, with special distinction. A pupil of M. Thomson, like the two artists mentioned, she already has, with a strong individuality, the assurance of the artist who has long since left the school. Also Mlle. Mare, MM. Van Coevorden and Schmidt are exceptionally gifted, and they, too, will be remarkable virtuosos when they have fully mastered the technical difficulties. For a debut on the musical turf of the conservatory M. Thomson's was unquestionably a splendid debut."

With his private pupils, of whom he had a large number, M. Thomson was also successful, so that he is, on the whole, well satisfied with his first year in Brussels.

Meanwhile he was continually playing in public last season—in Italy, Poland, Russia and Hungary. He visited Constantinople for the first time, giving three very successful concerts. He also had the honor to play before the Sultan.

Thomson was glad of the summer vacation and rest. Though he has the greatest mastery over the violin of all living artists, he is by no means its slave. He does less practicing, as I have often written before, than any other great violinist. In the summer he goes away with his sailboat, and is gone for six weeks or two months. It is wonderful how soon he is in practice again after not having touched his violin for six or eight weeks. In two or three days he is ready for concert playing.

ARTHUR M. ABELL.

193 Myrtle avenue, Bridgeport, Conn.

#### At the Sea Shore.

An interesting concert was given at the Oriental Hotel, Manhattan Beach, September 3, when this program was presented:

Priests' March, from Athalia.....	Mendelssohn
Jubel Overture.....	Weber
Wiegenlied (Slumber Song).....	Brahms
Evening Star.....	Wagner
Aria from Traviata.....	Verdi
.....	Miss Zetti Kennedy.
Ave Maria.....	Bach-Gounod
Violoncello solo, Nocturne in E flat.....	Chopin
.....	Max Droge.
Selection, Lohengrin.....	Wagner
Scena et Aria, from Lucia.....	Donizetti
(Flute obligato, Mr. Weiner.)	
.....	Miss Zetti Kennedy.
Melodie in F.....	Rubinstein
Intermezzo, Cavalleria Rusticana.....	Mascagni
For All Eternity.....	Mascheroni
The Lost Chord.....	Sullivan
Hymn, Old Hundred.....	

Hildegard Hoffmann, the rising young soprano, went to Durham, in the Catskills, to spend part of her vacation, expecting entire rest, but ere a week was over she was engaged to sing in the village church, and after that a song recital was arranged, which proved a great success, resulting also in an engagement for next winter in a nearby city. Before leaving for her vacation she sang twice in Morristown, N. J., at musicales, and once at Stamford. Miss Hoffmann will spend the rest of her vacation at Nahant.

Louis Arthur Russell, of Newark, N. J., has been giving a series of summernight musicales for the "stay-at-homes" at the College of Music, Newark, on Tuesdays, in August, and will continue them during part of September. A fine variety of music has been presented, and much enjoyed by the large audiences present.

Alice Breen has been at Lenox, Mass., summering, as the guest of prominent folk, in a beautiful mansion; she will return in September, and looks for a brilliant season. Miss Breen's attractions of voice, person and mind are such that she is sure of making a stir.

#### W. C. Carl Complimented.

**T**HE London *Musical Courier* of August 17 pays W. C. Carl an exceptional compliment. The entire front page of that issue is taken up with an excellent portrait of the organist, and the subjoined appreciative sketch is given:

William C. Carl, the distinguished American organist, is spending part of his holiday in London, delving among the rich lore that abounds here for all those who are interested in organ music. In conversation with Mr. Carl we learn that, under the patronage of M. Alexandre Guilmant, he has been authorized to inaugurate a school for the study of the organ and theory of music in America. The methods used by M. Guilmant in Paris will be followed and adhered to by Mr. Carl, whose close association with the great French organist will be of inestimable advantage to the school.

The study of the organ for the church service and the concert platform, as well as thorough understanding of ecclesiastical music, will be among the main features. Harmony, counterpoint and musical analysis will be taught, and during the year lectures will be delivered on various important musical subjects.

Pupils will be prepared for the entrance examinations of the American Guild of Organists, and class recitals will be given each month, with a public recital at the close of the season. The school opens on October 9, and lessons will be given on the large three manual organ in the "Old First" Presbyterian Church in New York. Unusual advantages for organ practice have been arranged for on different instruments and on the Virgil practice clavier.

This will be the first distinctive organ school in America, and founded as it is with Mr. Carl's large experience in these matters, and under M. Guilmant's patronage, it is bound to become a leading factor in the development of organ music in the New World.

A few words about William C. Carl, who thus becomes the representative head of a propitious institution, may be of interest to those of our readers who watch the progress of that branch of music associated with the king of instruments.

Mr. Carl commenced his studies in music at an early age, and soon showed decided talent. His instructors were Samuel P. Warren for organ and theory and Mme. Madeleine Schiller for the piano. His first appointment as organist was gained when he was only fourteen, and he held it for three years, resigning to accept an offer from the First Presbyterian Church at Newark, N. J., where he remained for nearly eight years.

Mr. Carl left this post to come to Europe for study in Paris with M. Alexandre Guilmant, under whose tuition he stayed for a long time, and who took a decided interest in the young American's advancement. While in Paris Mr. Carl played in the American Church (Avenue de l'Alma) and in the Lutheran Church (Rue Roquepine), and received much praise for his work. On his leaving the French capital M. Guilmant presented him with the manuscript of his "Fourth Communion" in A flat, with the dedication.

Arriving in America Mr. Carl was at once engaged as organist and choirmaster at the "Old First" Presbyterian Church of New York, which post he still retains, and has given upward of sixty recitals there since his appointment.

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Mr. Carl is in constant demand for the inauguration of new organs, and his tours of organ concerts keep him hard at work. Among the important engagements, as soloist, which he has filled may be mentioned the Paur Symphony Orchestra, of New York (two appearances); Queen's Hall Promenade Concerts; two recitals at the Crystal Palace; the Worcester (Mass.) Musical Festival (with orchestra); the Stockholm Exposition, Sweden; three recitals at the World's Fair, Chicago; two recitals at the Edinburgh International Exposition, Scotland; two recitals at the Nashville Exposition; the New York Symphony Society (Walter Damrosch conductor); two appearances with the Musical Art Society (Frank Damrosch conductor); recitals at Vassar College, Converse College, Dickinson College and Wesleyan University.

His compositions include several songs and organ pieces, besides having edited "Masterpieces for the Organ" and "Thirty Postludes for the Organ," which have received a large degree of success. Mr. Carl's playing has received the highest encomiums from the press; as choirmaster he has been unusually successful, and many of his pupils are holding important positions in various parts of the United States. Besides his musical accomplishments, Mr. Carl has a large degree of executive ability, which will be very useful in furthering the interests of the Guilman Organ School.

#### E. M. Bowman's Summer.

E. M. Bowman and family have spent the summer at their cottage, Grand View, on the south shore of Squirrel Island, coast of Maine. Mr. Bowman reports a lively season at that summer resort, and that he is in perfect health. Mr. Bowman served the Squirrel Island Athletic Association and Yachting Club as its president this season. He was unanimously nominated by a secret ballot to succeed himself for the coming year, and then unanimously elected on the formal ballot. A. H. Davenport, Boston; Edward Stanwood, Boston, editor of the *Youth's Companion*, and Senator William P. Frye, are vice-presidents; Alexander Doyle, New York, the well-known sculptor, and Robert Treat Whitehouse, Portland, are secretary and treasurer, respectively.

Mr. Bowman is expected to return to Brooklyn this week to resume his duties as organist and director of the Temple choir at the Baptist Temple in that borough. He intends next week to take up his class work at his studio in Steinway Hall. He will have charge of the theory department in the new Clavier Piano School, and continue to fill the office of president of the Clavier Manufacturing Company. He is a member of the executive board of the Brooklyn Y. M. C. A., and also of the Brooklyn Institute of Arts and Sciences, chairman of several committees in different organizations, and between all these demands on his time and abundant physical strength expects, he says, "to have enough to do to keep him out of mischief."

Agnes Miles, who is regarded as one of the best American pupils of Moszkowski, will give a number of piano recitals in October. Her repertory is large and includes some of Moszkowski's latest compositions, notably his new piano concerto, with which he created such a furore in London, Berlin and other European cities last season. This Miss Miles hopes to introduce to the American public this season. Miss Miles is under the management of Charles L. Young.

Mme. Rosa Linde writes her manager, Charles L. Young, that after a delightful summer spent among the mountains of Tennessee she will return to New York within the next fortnight. Madame Linde will be heard frequently during the winter in the large cities.

#### Some German Notes.

BERLIN, August 28, 1899.

Otto Floersheim, the German representative of THE MUSICAL COURIER at Berlin, is at present visiting his native city of Aachen.

Mascagni will give concerts in October and November in Germany with the Scala (Milan) Orchestra, and among the players will be his nine year old son, who is with the violinists. The first concert takes place October 16 at Geneva.

The Liszt monument to be erected in Weimar, will be directly opposite the Liszt Museum. The cost of the monument will be \$8,000.

Carl Löwenstein, who formerly was identified with the Astoria Seidl concerts in New York, is now a resident of Berlin, and has projected a series of orchestral concerts, which are announced for the approaching season at the New Royal Opera House (Kroll's). There are to be ten of these subscription concerts, as the daily papers announce, to be conducted seriatim by such well-known directors as Schuch, of Dresden (Lilli Lehmann soloist at this concert); Lamoureux, Paris; Mascagni; Leopold Auer, St. Petersburg; Zumppe, Schwerin (somewhat doubtful, as he may be absent); Humperdinck and others. The announcement is also made that these soloists are to appear: Lehmann, Erika Wedekind, Marie Engle, Carl Scheidemantel, Leopold Auer, César Thomson, David Popper, Emil Sauer and Xaver Scharwenka. One hundred men are to constitute the orchestra.

I had a chat with Mr. Löwenstein this morning, and he informs me that he has every reason to believe that these concerts will prove successful in every respect. Mr. Löwenstein states that he has other projects on foot covering both Europe and America, which he will announce in due time, but in the meanwhile I make record of his statements and his published plans.

I learn from Paris that Leon Margulies, formerly manager of the Damrosch Opera Company, after which the two parted company, and subsequently identified with a Paris dramatic and musical agency, is studying singing, and will soon be heard in public. The whole story of Margulies and his former associate, Graff, should be thoroughly ventilated, and no doubt will be. It could be read with interest and even profit.

A report reached Berlin and London regarding certain financial manoeuvres of a New York violinist, who is in Europe. He had a benefit in New York, and the managers of the theatre arranged with him for him to retain one dollar on each ticket he sold for said benefit. It is alleged that he sold \$600 worth of tickets and never made a report, but came to Europe. How much truth there is to this I cannot vouch for, but the story is circulating. Who can it be?

Arthur Nikisch, of Leipzig and Berlin, is spending a vacation at Spa the next few weeks.

Alvin Kranich, of Leipzig, representing THE MUSICAL COURIER, is to play at important concerts in Leipzig, Bremen and other cities this season. He is a musician and pianist of great promise, and represents a high type of musical culture.

Emil F. Hofmann, the well-known baritone of the Royal Opera House, Altenburg (by the way, a native of America), is soon to leave for the United States to fill a number of important oratorio and concert engagements. Mr. Hof-

mann enjoys a splendid reputation as a singer and artist and is destined to make a success.

Miss Rose Ettinger, the high soprano, is spending her vacation in Pyrmont. She has closed a large number of concert engagements in Germany, Switzerland and England for this season. Her success has been phenomenal.

#### Dr. Hanchett's Summer Work.

Dr. Henry G. Hanchett has just completed a most successful season of the Summer Music School in connection with the Montague Chautauqua Assembly, Tenn., where he is musical director. He had the valuable assistance of Dr. John C. Griggs, formerly musical director of the Metropolitan College of Music in this city and now head master of singing at Vassar College, and together they have taught over fifty pupils, conducted a chorus of about sixty voices, both in church services and in concert, and given thirteen recitals. Of the recitals seven were before the Assembly in the large auditorium, and covered a wide range of classical, vocal and piano music, sonata or fantasia being found on every program. The other six recitals were studies in musicianship, given by Dr. Hanchett alone before the music school. The size and importance of this summer school is growing every year, and its courses of recitals result in many engagements for Dr. Hanchett's Southern tours in the winter. A busy season is already assured for this distinctively educational pianist.

#### Caroline Gardner Clarke.

In response to a general desire on the part of many prominent cottagers at the North Shore, Miss Caroline Gardner Clarke, of Boston, whose admirable work in concerts, oratorio and church has placed her in the front rank of soprano singers, gave a morning of song on Tuesday, September 5, in the Casino connected with the Hotel Prescott, King's Beach, Lynn, Mass. Miss Clarke sang many beautiful numbers, including songs by Brahms, Wagner's "Traume," the "Frühlingsnacht" of Schumann, besides a group of songs by American composers, among which were selections from Clayton Johns, George W. Chadwick, Arthur Foote and others, including "Singing of You" by J. Hallett Gilberie, a young composer of Boston, who wrote this song especially for Miss Clarke, to whom it is dedicated. Mrs. Saville Martin, contralto, assisted, among others, and Mrs. Charles White was the accompanist.

#### Otten Trio.

The following program was given by the Otten Trio at Lake Hopatcong, Wednesday evening, August 30. The Otten Trio consists of Miss Clara Otten, pianist; Miss Anna E. Otten, violinist, and Miss Eva Otten, 'cellist.

Sonata, op. 13, G major, for piano and violin.....Grieg  
Piano soli—  
Fantaisie Impromptu.....Chopin  
Valse Caprice.....Rubinstein  
Cello soli—  
Berceuse.....Godard  
Saltarello.....Goltermann  
Violin soli—  
Habanera (Cuban Dance).....Sarasate  
Romance.....Svendsen  
Hejre Kati (Scene de la Czarda).....Hubay  
Trio—  
Barcarola.....Gounod  
Scherzo and Allegro, from op. 39.....Gade

Miss Mary Linck, who was prominent last winter in the American Theatre productions of "Mignon" and "La Gioconda," will make her reappearance with the Castle Square Opera Company early in the season as Amneris in "Aida." Miss Bessie Tannehill has been engaged as character comedienne of the organization.

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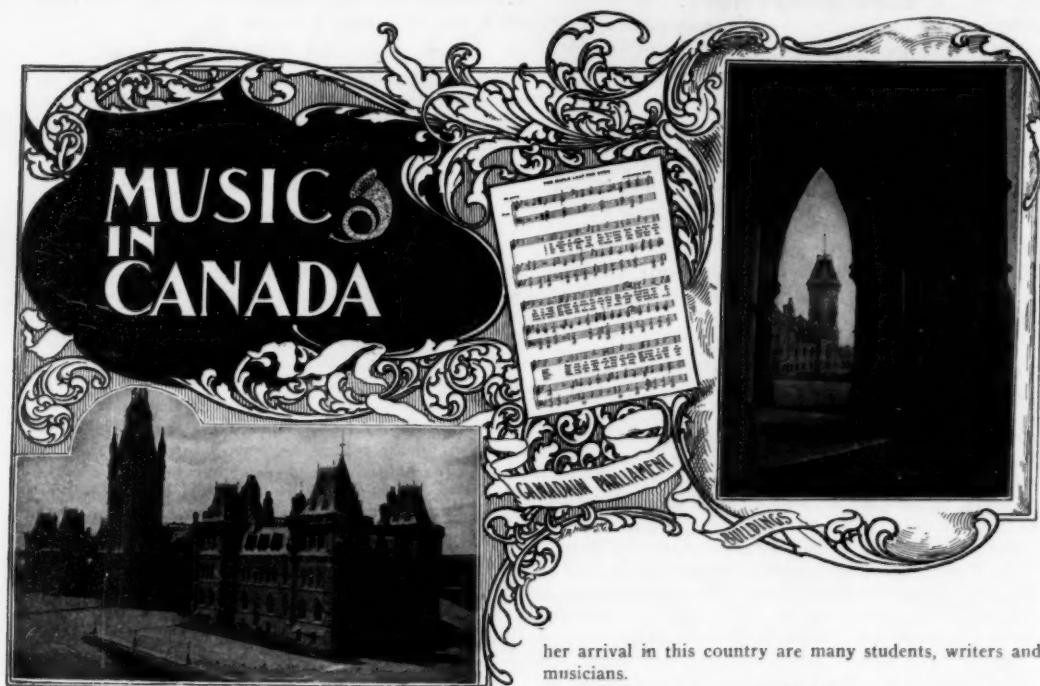
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THE MUSICAL COURIER,  
86 GLEN ROAD, ROSDALE, TORONTO,  
September 1, 1899.

MISS EVELYN ASHTON FLETCHER has been paying Toronto a short visit. Last week a convention of her Canadian pupil-teachers assembled at the Metropolitan School of Music, where they received further instruction from this clever and original young musician, who has been meeting with such gratifying encouragement and success. On August 25 Miss Fletcher left for Boston, and the early part of the present month will find her in New York.

Toronto Saturday Night's music editor this week makes the following assertion:

If the promises of the agent of the Grau Grand Opera Company are carried out, Toronto will be offered in October a special musical treat. We are told that the company numbers 175 members, that the orchestra consists of fifty musicians, and that Madame Calvé and Edouard de Reszké will be among the principals. All this makes a very high-sounding announcement, and if it materializes in every particular we shall have three opera performances which have not been equaled since the days of the National Opera Company.

The thirteenth season of the Toronto Conservatory of Music opens to-day, and the attendance promises to be larger than ever, pupils already being registered from the extreme distances of St. Johns, N. F., and Los Angeles, Cal. Dr. Fisher has returned to Toronto from a holiday spent in Boston, and is at the Conservatory every day for the convenience of prospective students desiring to have an interview with him.

It is rumored that the Countess of Aberdeen may come out to Canada to attend the National Council which is to meet in October. This lady—the wife of the former Governor-General of Canada—is interested in matters relating to literature and art, and among those who will welcome

her arrival in this country are many students, writers and musicians.

An aged Canadian authoress who died at Lakefield, Ont., on Tuesday last, was Mrs. Catherine Parr Traill, the last of the five famous Strickland sisters, all of whom possessed well developed literary talents. Mrs. Traill left England for this country in 1832. During Lord Palmerston's administration a grant of £100 was made to her in recognition of her work as a naturalist, and later the Dominion Government acknowledged her services by presenting her with an island in the Otonabee River.

Messrs. Mason & Risch have been entertaining the public with another Pianola recital at their warerooms on King street West.

Edmond L. Roberts, the busy secretary of the Metropolitan School of Music, sends to this department the school's new calendar, which has been well and carefully compiled.

The Toronto Conservatory of Music's new calendar has also been received from the Conservatory's secretary, Geo. J. Barclay. The book is comprehensive and attractive.

Miss Margaret Huston has returned from the Georgian Bay, and will now resume concert and teaching engagements. Miss Florence Marshall, H. M. Field's talented pupil, who has been studying in Germany, is at present the guest of Miss Huston. It is probable that these two young musicians will together give several recitals at an early date.

Miss Via Macmillan, musical director of the Toronto Junction College of Music, will be at her studio, Room 17, 2 College street, on Wednesday, September 6, to reorganize her classes in the Fletcher music method.

On Tuesday last A. S. Vogt came back to this city from New York, where he spent a two weeks' vacation, met a

number of musicians and secured a supply of new compositions which Torontonians will doubtless have the benefit of hearing before the end of the present season.

The Toronto Exhibition is now being held, and a description of the musical part of the program will appear in my next letter.

MAY HAMILTON.

#### A Canadian Concert Organist.

William Reed, organist of St. Andrew's Church, Toronto, will, throughout the season of 1899-1900 accept engagements in the United States and Canada as solo organist in concert or recital. Mr. Reed is a scholarly musician and a very talented composer; he is also an unusually gifted and well-schooled concert organist. As an interpreter of Bach he ranks very high. Mr. Reed's private studio is at 140 St. Patrick's street, Toronto, and he is a member of the Toronto Conservatory of Music's organ staff. The following are a few of his many press notices:

W. Reed is an exceedingly fine organist, and gave me a choice recital in magnificent style.—Charles Vincent, Mus. Doc., in the London (England) Organist and Choir Master, November 5, 1898.

William Reed gave an organ recital last evening in the American Presbyterian Church. The interpretation of each piece was given with a true perception of its character, and the admirable feeling and dignity which graced the playing of Mr. Reed proved him to be an organist of exceptional attainments. The recital was a magnificent success.—Montreal Witness.

W. Reed, organist and choir director of New St. Andrew's Church, Toronto, played an organ recital in Drummond Hill Presbyterian Church last Tuesday evening, and more than pleased the appreciative audience in his rendition of the program, which included two numbers of his own composition. The capabilities of the organ were fully demonstrated by Mr. Reed, whose method is at once easy and graceful.—Niagara Falls Record.

W. Reed gave an organ recital in the Church of St. John the Evangelist, and those who were present experienced a rare musical treat. Mr. Reed's program was given in a masterly manner; his pedaling and combinations being extremely good and his phrasing excellent. Mr. Reed is undoubtedly a performer of high excellence.—Montreal Witness.

At the opening of the organ in the Church of St. John the Evangelist last evening W. Reed was the organist and rendered a well selected program in faultless style.—Montreal Star.

William Reed officiated with his usual ability at the formal opening of the new organ at the Church of the Advent on Wednesday evening last. The choice of Mr. Reed was a very happy one. He is an organist who delights to play pure organ music, and when he inserts an arrangement of some well-known orchestral work in his program his judgment cannot be questioned.—Metropolitan. Montreal.

The new three manual organ was formally opened last evening by Mr. Reed, of Montreal. The program throughout was a rare treat. Mr. Reed played through an extended and judiciously arranged program with that good taste and execution for which he is so well known. His rendering of Bach's G minor Fugue was faultless, and, although not appearing on the program, was given by request and played from memory. Other pleasing numbers were Guilmant's "Nuptial March," Dubois' "Toccata" and a "Cantilene" by Mr. Reed himself. There were over 1,200 people present.—Recital at Port Hope, Canada.

Miss Estelle B. Blum and her mother, Mrs. Clarissa N. Blum, have spent a pleasant and busy summer at Hollywood, instructing a large number of pupils. They will return early in September to resume their winter work.

Elizabeth Northrop has returned to New York after a summer spent at Oceanic, N. J. Her engagements for the winter, as arranged by Manager Young, are numerous.

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DRESDEN AS A SCHOOLROOM.

FRAULEIN HAENISCH AND THE DELSARTE METHOD.

DRESDEN, for many years, has held a high rank in Europe in the vocal art. Next to Paris she can claim the greatest results from the greatest number of singers, if statistics count, unless Vienna be excepted.

One of the artists who has helped to create and sustain this reputation, who will, I prophesy, soon be famous as the teacher of a young American artist here, who is well known in Europe and who has appeared on every stage of any European reputation, is Fräulein Haenisch. She was a pupil of Delsarte and teaches his method, a method which advocates as a first principle, naturalness.

When I first arrived in Dresden, and was placing myself, so to speak, I received a card of introduction to Fräulein Haenisch, whose very name appeared to be an open sesame to a thorough musical initiation in Dresden art circles. Although I knew her to be of an exclusive disposition, one who rarely opened her doors to strangers, I nevertheless made bold to present myself, but with considerable trepidation.

This vanished when I was ushered into her pleasant rooms, and as I chatted with her and her friends over a cup of tea, I perceived the evidences of a strong and well rounded character, a nobility of disposition and an integrity of mind which, united with a marked artistic temperament, with such an acute musical perception and good sound judgment, that I was led to expect only the best things of the pupil of such a teacher. Later, when I received an invitation to one of her soirées to hear her pupils sing, all this predisposition in her favor proved justified by their work.

To describe the singing of Fräulein Haenisch's pupils is merely to say that they sing. They open their throats and mouths like the birds, and the tones gush forth. As I said, Fräulein Haenisch advocates strongly *naturalness*. Therefore she says and does as little as is absolutely required about the technic of vocalization. This is very far from saying that she does not teach technic. The absolutely perfect coloratura of some of her best pupils is the best evidence of her technical requirements; but she avoids cumbering the mind with "method" to such an extent that tone placing becomes the end, not the means, of vocalization.

Miss McGrew has had her voice built up tone by tone until a rather small or perhaps badly treated voice has become large enough to fill a well-sized opera house. She has a rich timbre in the mezzo voice, a bird-like clearness and sweetness in the upper notes, and sings with a fervor not given to many. Her Traviata is incomparably the best I have heard from any Dresden singer. Hartmann has placed her in the first rank here, and she is soon to make her début at Mecklenberg-Schwerin, where she has been engaged for a three years' contract, if I mistake not.

This young lady is destined to occupy an exceptional position on the operatic stage and to make her teacher famous. She is an American by birth and education; she will soon add herself to the swelling ranks of American

singers, which include Eames, Nordica, Blauvelt, Jacoby and Anderson. Fräulein Spies is another pupil of this same gifted teacher, who is soon to appear in concert. She has a deep, rich, dark colored alto voice. She sings with great temperament and the greatest possible naturalness. It is impossible to praise too much her rendering of the famous aria of "Samson and Delilah," and her artistic conception of the last published Fielitz cyclus, a composer, by the way, who is called here the Chopin of the vocal world, whose songs display a spontaneity, a strange subtlety of weird, mystic conception and plaintive melody, which makes them, as in this case, the charm of the soirée or concert hall. Fräulein Spies' art and voice are one that we all love; they appeal particularly to the musical temperament.

I cannot carry your readers through the long list of Fräulein Haenisch's excellent pupils. Ex una disce omnes! The whole soirée was a treat, as was one other I had the honor to attend, where I enjoyed the still greater honor of playing a piano which Rubinstein often used in a room filled with souvenirs of the great master. But please allow a word further about Fräulein Haenisch.

After we had heard the music we fell to discussing the gustatory delights of the table, and I had further opportunity of judging of the secret of Fräulein Haenisch's success with her pupils. She is possessed of that absolute requirement in a good teacher—"Das Imponiren." She demands, exerts and obtains by a poise of mind and gentleness of manner combined. These qualities, outside of her musical ability, have given her a strong hold in every art and social circle.

Her soirées are artistic as well as high social events which it is a privilege to attend and a pleasure to enjoy. Exclusiveness, after all, has its merits. It enhances the rarity of a very distinctly gracious and gentle hospitality and a clearer presentation of the ideal in art.

E. POTTER FRISSELL.

## Emma Nevada Coming.

LAST week Charles L. Young, the manager, announced through THE MUSICAL COURIER that he had engaged Rose Ettinger for a series of concerts in the United States. This week he makes another significant announcement, viz., that he has signed a contract with Emma Nevada for an American tour. It is three years since this distinguished singer was in this country. Since she was here she has had some interesting experiences.

Upon the occasion of her appearance last spring in Madrid she proved her thorough Americanism by fearlessly accepting an engagement with the Royal Opera, when the excitement pending our late war had not yet subsided. The warm encouragement she received from the Queen Regent, however, testified to her sterling merit. Apropos her return to this country, her previous appearances are full of interest. Her American début was made under the direction of Colonel Mapleson, when he directed the American tour of Madame Patti. The following season Nevada returned under the management of Chizzola, who also handled the destinies of Salvini and Ristori. The following seasons she sang throughout Europe. Her successes in England, Germany, France, Russia, Italy, and, in fact, throughout entire Europe, are a matter of history, while her last appearance in this country three years ago is of too recent a period for elaboration. Her greatest successes have been scored in such works as "The Barber of Seville," "Lakmé," "Faust," "Mignon," "Hamlet," "Zora," and similar operas.

Laura Sanford, the pianist, sails September 1 from Southampton, and will resume her concert work later in the fall.

W. L. Blumenschein, of Dayton, Ohio, sailed August 31 for Munich, where he intends to spend the winter.

## Miss Marguerite Neville.

THE front page of this issue of THE MUSICAL COURIER is adorned with a picture of Miss Marguerite Neville, who will this season make her début in concert in New York. Those who have heard her in private, among whom are discriminating music critics, esteem her highly and predict for her a brilliant career. Her first public appearance is anticipated with much interest.

Miss Neville was born in Canada. When very young she manifested talent for music and disclosed a voice of an unusual quality. She began singing before she had ever taken a lesson, and the naturalness of her vocalization excited the admiration of all who heard her. While she was still a young girl her parents moved to New York and placed her under a conscientious and capable teacher. She studied assiduously for several years, her development being sure and rapid. Afterward she fell into the capable hands of Victor Capoul, who had a just appreciation of her lovely voice and exceptional talents.

With this able voice builder Miss Neville studied diligently for three or four years more, and also profited by a course in interpretation with Aimé Lachaume, who is still one of her musical advisers. Victor Capoul recognized her dramatic talents and took pains to stimulate and develop them. While pursuing her studies in music she acquired a knowledge of French, Spanish and Italian, and can speak these languages fluently. For a young woman not yet out of her teens Miss Neville is a remarkable linguist. For some years she has lived in a musical atmosphere and enjoyed the society of musical people. She has never lost the opportunity to hear great singers, and has studied closely and intelligently their methods. Several noted prima donnas for whom she has sung have extolled the beautiful quality of her voice and her unrestrained and artistic method of singing.

Miss Neville's voice is a lyric soprano of admirable quality and exceptional compass and power. Its quality is so pure as to remind one of the tones of a Cremona violin when played by a master. Her intonation is flawless. The flexibility of her voice enables her to trill as naturally as a bird. Her roulades and other graces of the art are done with captivating naturalness and fascinating ease. Already, without experience on the concert stage, Miss Neville is a self-contained artist with the style and finish of a prima donna. Her predilection is for the lyric stage, yet it is predicted that grand opera will be her ultimate destination. Voice is the *sine qua non* of the successful prima donna, yet it cannot be denied that beauty is a necessary adjunct. In this regard Miss Neville is richly gifted. Hers is the type of beauty which men admire and women envy. She is irresistibly magnetic, too. Endowed as she is by nature, and cultivated as she is by art, this young débutante seems destined to win popularity surely and quickly.

Her manager, Victor Thrane, is now arranging for her début, which will take place in New York early in the present season.

Gustav L. Becker returned to New York September 1 from Europe, where he had been traveling this summer with Mrs. Becker in Germany, Holland, Belgium, France and England. The trip was purely for recreation, and though Mr. Becker heard much good music and met celebrated musicians, his own complete rest from the piano has given him renewed strength for his winter's teaching. After five years at 70 West Ninety-fifth street, Mr. Becker has removed to the Hazlehurst, at the corner of Central Park West and 104th street, a change made necessary by the increasing demands of teaching and his lecture musicales. The fifth season of these musicales will begin early in October.

Sallie Frothingham Akers is now at Narragansett Pier for rest and recuperation, returning some time next month for what promises to be her most successful New York season.

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M. R. BLUMENBERG, of THE MUSICAL COURIER, was due in Paris early this month for quite a stay.

THIS issue of THE MUSICAL COURIER is published twenty-four hours late as usual when a legal holiday falls on one of our publication days.

HAVE you made your good resolutions for the new musical season? If not, begin at once. Regularly reading THE MUSICAL COURIER is naturally the first.

IT is with awe that we read of a purity league composed of Viennese ballet girls. It is called the Fügenbund, and has been taken under the personal patronage of the Emperor of Austria, who, let it be said without flippancy, has ever been a patron of the ballet. What is more, he has ordered his opera director "to promote all members of the league who display operatic talent." This is grateful news, and also astounding. Virtuous ballet girls are no novel thing, but that the ballet, the rallying point of *rouédom*, should at last fall into the march of civilization and protest against loose living is, to say the least, gratifying.

An operatic purity league—foreign, of course—is now in order!

WE beg to send to our esteemed contemporary, *La Revue Illustrée*, the assurances of our most distinguished consideration, and to further assure M. Robert that we have wiped from the tablets of our memory his inclusion of THE MUSICAL COURIER among the journals that shock his sense as a European, and that we do not believe, whatever he may say, that the nationality of an artist makes it difficult for him to express himself respecting his talents. We congratulate him on the study of *Music*, of *Harper's* and the *Wagnerian Evening Post*, and beg to inform him respectfully that the "Mezzotints of Modern Music" is by James Huneker, one of the staff of THE MUSICAL COURIER, and that the volume was published by Chas. Scribner's Sons, of this city.

ONE of the most promising signs of the times is the deep interest being taken in orchestras and orchestral playing. Every city of a hundred thousand and more should not be without one. New York, Chicago, Boston, Cincinnati, Philadelphia, Pittsburg, St. Louis, San Francisco, not to mention many other cities, have their orchestras. Now let the movement extend to smaller cities. A very large orchestra is not necessary. The classics can be adequately interpreted by a medium sized, or even small, band. The general musical good of each community will be vastly bettered. If we had our will the State or National Government should furnish its citizens good music. A great moral agent is music and far more ennobling than the "bread and circus" of the Romans. No true music loving nation is a nation prone to evil.

THE *Evening Post* brings the following:

"The clamor for so-called 'popular music,'" says Theodore Thomas, "makes it impossible to present a good program without the support of this 'influential minority,' and yet a person who clamors for 'popular music' does not know that he only means familiar music; that Beethoven's symphonies would soon become as popular to him as the 'Star Spangled Banner,' if he only heard them as often, and that it is only his unfamiliarity with the great classic masterpieces which prevents his enjoyment of them."

It is very difficult to believe that Theodore Thomas should have made the above observation.

Popular music is not necessarily familiar music,

any more than familiar music is necessarily popular music.

One may be thoroughly familiar with a Beethoven symphony, but by no stretch of the imagination could one call such a work popular because of its familiarity. A Beethoven symphony remains distinctively classic.

The person who clamors for popular music does not necessarily mean familiar music. Popular music can be a Strauss waltz, a Sousa march, or it may come down as low as a De Koven song, or it may be rag-time, but it absolutely will never be a Beethoven symphony, no matter how familiar one may be with any of his symphonies. Some persons have heard Beethoven symphonies hundreds of times, and perhaps only half a dozen times the "Star Spangled Banner;" however, to them the Beethoven symphony still does not appeal as popular music.

Mr. Thomas has seldom been known to say anything, so it is possible that there is some mistake about the above information.

### AUTOMATIC MUSIC CRITICISM.

THE savants of the Sorbonne have begun to make use of a little machine which ought to cause critics to tremble for the future of their profession. The musician, like the criminal, has a psychology of his own, and M. Binet, the director of the Sorbonne laboratory, evidently means to get to the bottom of it. He proceeds upon the principle that the execution must betray the psychology of the executant, but the human critic's description of a pianist's playing as impassioned, sensuous or lymphatic, is much too rough and ready for him. Besides, no two critics are ever in perfect agreement regarding the subtler details in the interpretation of a piece. M. Binet has therefore adapted a piece of mechanism, invented by M. Lund, that registers visibly and with unerring simplicity the manner in which a piece has been played. On a piece of paper we are given a truthful record of the entire performance, the duration of the notes, rapidity of attack, variations in touch, legato, staccato, crescendo, diminuendo; in short, everything indicative of the degree of musical execution and expression that has been attained. Even a conservatory examiner could find no fault with the precision of the machine's musical judgment.

The apparatus which is to replace the music critic is described as being simplicity itself. It is an adaptation of the phonograph. It can be easily applied to any piano. A gutta-percha tube is placed beneath the keys, and its extremities are in communication with the registering cylinder. To this is attached an inked stylus, which makes its impressions upon a band of paper drawn along at a regular rate by clockwork. Each key struck inscribes its mark, and it is enough to glance at the register to ascertain with what force, speed, &c., the fingers have done their work. If one hand has been lazy, the tale is told, and all the false notes are faithfully set down. When the piece is finished the performer has at hand an exact record of what he has done, and is in a position to compare his interpretation with that of other artists or with previous performances of his own. The ear, in fact, is beaten. Its impressions are fugitive and subject to error and are not to be compared with the verdict of an infallible automatic critic. We may now look forward to the day when it will be as indispensable in civilized life as the thermometer. With it in the drawing room insincere flattery of the budding virtuoso will be impossible; while in the newspapers music criticisms of public performances will assume both the appearance and unanimity of meteorological charts.

And we know that weather prophets are infallible!



## IMPORTANT

## European News.

HAD AUGUSTA,  
NEU BRANDENBURG, MECKLENBURG,  
GERMANY, August 25, 1900.

THIS fashionable resort is only two hours from Berlin, and is visited by thousands of strangers, besides the North German tired contingent. It is located in an attractive neighborhood, on a large, beautiful lake, and constitutes a tonic for body and mind. I managed to collect considerable first hand, direct news here through MUSICAL COURIER channels, and send it all as fast as the mail can take it across via England.

\* \* \*

Alexander Petschnikoff, the great violin virtuoso, is taking his vacation at Prerow, a bath on the Baltic, where he is doing untold work on his wonderful Stradivarius violin. All preparations for the American tournee are completed, and from all I can hear he has all the material, bearing, personality and artistic temperament that is needed to do justice to the work laid out for him in America. I send you a remarkable article from the pen of the celebrated theatrical intendant and artist, Max Grube, on Petschnikoff, which I suggest for the next issue of the paper.

\* \* \*

The London *Sunday Times* (not to be associated with the *Times*, which publishes no Sunday edition) publishes an article, reprinted since in German papers, to the effect that Dr. Muck, of the Royal Opera, Berlin, had been engaged to conduct the German operas at the Metropolitan in New York, and some symphony concerts, and that he was to receive \$27,000 for the performances. Of course the sum mentioned at once disclosed the utter unreliability of the statement, and this leads me to give an account of the Muck engagement this past spring in London. It was brought about through Lady de Grey and the effect of court pressure upon the court here in Germany—at Berlin.

The Berlin Royal Opera has one conductor only besides Dr. Muck, and he is Strauss, who conducts certain operas only, the bulk of the work resting entirely on Dr. Muck. To send him to New York or to permit him to go for an opera season would be an impossibility, because the whole plan of the artistic musical features for the approaching season are under his guidance and control, and Berlin would have no regular opera conductor, for none has been provided. The statement is absurd. A report confirming Emil Paur's engagement for the Metropolitan reached Berlin only yesterday. Paur and Muck both would be too much of a good thing or too much of good things.

\* \* \*

Dr. Hans Richter has just closed a five years' contract as conductor of the Imperial Opera, Vienna, under more favorable conditions than ever before.

\* \* \*

Asger Hamerik, formerly of the Peabody Conservatory, Baltimore, who is in Europe now, has arranged to produce his own compositions under his personal direction of the orchestras in a large number of cities. He has secured the Berlin Philharmonic Orchestra for his Berlin concert, and his works will be given by the Dresden Philharmonic, Mr. Hamerik conducting. In fact, he will conduct every concert, including one each in Leipzig, Munich, Vienna, Prague (Philharmonic), Moscow, St. Petersburg, Paris and London. Mr. Hamerik, who was a pupil of Von Bülow and Berlioz (he is said to be the only pupil the latter ever had), is a very gifted composer. He should succeed, and is lucky in being able to arrange the pecuniary basis

of these concerts, a thing most composers, including Beethoven, could not do.

\* \* \*

Among the works to be performed in Berlin this season, under Nikisch, by the Philharmonic Orchestra the following have been selected: Beethoven symphonies, "Eroica," F major, D major, C major; one symphony each by Haydn, Mozart, Schumann and Mendelssohn; Brahms' Variations on the St. Anthony choral; in memory of the hundredth anniversary of the death of Dittersdorf a symphony of that old composer will be played; Liszt's "Faust" Symphony, Tchaikowsky's "Hamlet," César Franck's D minor Symphony, and a work by Alexander Ritter. The opening concert is announced for October 9, Theresa Carreno soloist.

\* \* \*

Blanche Marchesi is at Carlsbad. She is to return to London next month to fill important engagements.

\* \* \*

Miss Leonora Jackson, the renowned violinist, had the honor to play at Carisbrooke Castle, Isle of Wight, August 17, before the Princess Beatrice, Princess Henry of Battenberg, Princess Christian and the Duke and Duchess of Connaught.

\* \* \*

The handsome marble tablet on the Brahms House, at Carlsbad, was placed there by Leschetizky.

\* \* \*

An as evidence of the enormous musical activity of Berlin musical life I need only mention that up to yesterday, August 24, the Direction Hermann Wolff, of that city, had booked for performances at the Singakademie, the Philharmonie, the Bechstein and the Beethoven halls—the four concert halls of the city—from October 2 to March 10, 1900, exactly 335 evening performances. There are no afternoon, matinee performances as we call them, in Berlin. On Sundays at noon there are occasional musical affairs, but otherwise all concerts are at night only. Before the middle of September every night in all the four halls will have been booked by the Direction Wolff. This is a condition of affairs impossible in New York, for no one manager has control of the halls. A similar condition, however, obtains in the dramatic field in New York, the principle being the same.

\* \* \*

Willy Burmester, the violinist, is at Weimar, on vacation.

\* \* \*

Miss Alice Verlet is spending her vacation at Ostend, with relatives and friends.

\* \* \*

Marie Vanderveer Green is engaged to sing with Sims Reeves on a twenty-five weeks' concert tour in Great Britain, the party leaving London for the North Countries September 3.

\* \* \*

Felia Litvinne is on concert tour singing in Spa, Brussels, Ostend and other fashionable resorts with great success.

\* \* \*

Florenza D'Arona, the American vocal teacher, is in Paris arranging for permanent residence, of which more later on.

\* \* \*

Despite all rumors to the contrary, Jean de Reszké will sing in New York next season. Careful investigation made by me on the Continent indorses my oft reiterated statement that there is no engagement for him open. There never was any ground for the Bayreuth rumors with which New York papers were filled, but which this paper denied at the time. New York is the one place for

M. De Reszké, for, unlike London, New York keeps him in condition. We shall have the pleasure of hearing nearly all the old war horses again next season.

## LATER NEWS.

BERLIN, August 26, 1900.

Miss Jessie Shay, the well-known pianist, has been in Sweden and Denmark, and arrived in this city last Friday. After extending her tour to a few other cities she will sail for America on the Trave on September 5. Miss Shay is accompanied by her sister.

\* \* \*

Maksakow, the manager of the Imperial Opera at St. Petersburg, has been negotiating here with the New Opera House management (Krou's) for the purpose of giving a season with the St. Petersburg company here. No guarantee could be furnished, and the negotiations fell through, but the enterprising manager had two tails to his kite, as they say in Norway, and so he will send the whole company to Tiflis, in Georgia. Tiflis is a very rich and musical community, cosmopolitan and cultured, and opera companies, as well as concert companies, usually fare well in that distant section.

\* \* \*

Georg Liebling, the piano virtuoso, has been decorated by Duke Alfred of Coburg with the silver medal of science and art. The decoration consists of a presentation based upon merit.

\* \* \*

In commemoration of the 150th birthday of Goethe (August 28) a performance of his "Egmont," with incidental music by one Ludwig von Beethoven, took place at the Royal Theatre on Sunday night. A more dismal, a more funereal performance I have never before attended, and the "Egmont Overture" and entr'act music were not only cruelly distorted, but actually technically abused. To me it came in the nature of a surprise, for I was, of course, under the impression that not only for such an occasion, but on general principles, the Royal Theatre would possess artistic orchestral forces and a powerful histrionic combination that could attack a subject like Goethe's "Egmont," and transform it into a living and acting dramatic force that might move one and open up the sympathetic vibration. But it was all as dead as dish water, and even the diction was faulty and the elocution monotonous. The acoustics of the theatre are very defective, but acoustics do not make actors and actresses stiff and angular, nor do they offer an apology for shabby scenery and costumes.

The German drama must be suffering a period of sad deterioration if in the capital of the empire at the leading theatre no better performance can be given of a master tragedy by the greatest of German classical dramatists than I saw on Sunday night. There is no need to mention the cast; the affair did not reach the dignity that requires analysis.

\* \* \*

## BOSTON HAYDN AND HANDEL.

What has the Boston Haydn and Handel Society to do with a news letter from here? We shall see. Reinhold L. Herman, who was last year the conductor of that venerable organism, was re-elected this year, but Mr. Herman, who is here now, has not yet accepted the baton, simply because it is impossible for him to continue as director of the H. & H. unless the society will compensate him sufficiently to eliminate the necessity of weekly enervating double trips (that is, forward and backward) between New York and Boston. Neither he nor any other artist can endure the fatigue. Boston offers nothing to Mr. Herman, whereas in New York he has a large clientèle which he cannot sacrifice unless ample compensating elements are thrown in on his side of the balance. He

will again appear on the New York musical horizon this season, and he has two other offers in Europe—one in England—and unless he is very soon advised favorably by the H. & H. Mr. H. will not be at the head of the H. & H.

The H. & H. is nearly 100 years old, and it has the facility and felicity to give "The Messiah" once a year, and even, at times, more than once a year, and "The Elijah" and other modern oratorios that were known by our great-grandparents are still the only works the H. & H. seems really ambitious to produce. One reason for this may be the existence of a paragraphic torture that permits honorary members to sing in the chorus, a paragraph they take advantage of with avidity in inverse ratio to their ages, for the older the honoraries are the more anxious are they to howl or bawl in the chorus. I could never understand how Mr. Herman could endure this, although with Mr. Zerrahn it was quite fit and proper, because his hearing had become defective and the neat shadings between an F and an F sharp were not distinctly essential to his H. & H. economics.

A choral body must, in these days of progress, as a duty not only to its chorus, but to its auditors, to its community, to its age and to the art, give at least one, if not two, of the modern choral works each season. Brahms' "Requiem" or Berlioz's (I'll go back that far) "Damnation of Faust," or a Bruch work, or a Tinel, or Verdi's "Manzoni," or a Rubinstein or Liszt work—something modern—even a work of one of the young composers, who are constantly growing older waiting in vain for a hearing. And the works should be rehearsed ahead, and a conductor should get a large salary, to make him independent of the small details of a musical existence, so that he could devote time and attention to the development of the choral scheme. As long as things are permitted to continue in this fashion with the H. & H. (and other choral bodies) the best thing that organization can do is to engage Mr. Lang again, or Mr. Chadwick, neither of whom is a conductor in the accepted sense of the word; and just because they are not conductors they will permit the H. & H. to begin its second century (I am not very definite, for the society may be æons old) and lead it onward in its dreary path, with "The Messiah" on the banner, and the procession filled with honoraries, who have no voices, but who insist upon enforcing a constitutional paragraph no matter how it offends good musical taste.

Mr. Herman may have been notified by this time that his terms have been accepted; if so he, no doubt, will insist upon some re-formation of the choral body and the production of new works. If one of the local conductors is engaged the society will be able to influence him in the continuation of its Methusalemistic policy.

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The Paris October season is to open up with Hector Berlioz's "Trojans," to be given in that city for the first time as outlined. In Germany it is a great favorite where known. The performances at Carlsruhe of Berlioz's "Trojans" and "Benedict and Beatrice," and "Benvenuto Cellini," under Mottl, are marvelous in every direction, constituting unsurpassed ensemble work, such as Berlioz would have reveled in (in fact, as every musician does). In Paris Berlioz has never been recognized as he has been in Germany or the United States. Of course, we can have no Berlioz operas, because they offer no field for the stars at our Metropolitan. They are laid out upon a broad basis of ensemble art, all the singers co-operating with chorus and orchestra in making one vital, dramatic representation. The individual cannot get his or her applause all alone; it comes as part of the whole.

Many Parisians go to Carlsruhe to hear the Berlioz operas under Mottl, with whom it has become a labor of love to give the works in a manner that leaves no opening for anything but praise. I doubt

if there is any chance to get a proper presentation of any of these operas in Paris. The failure following a defective production would give another damaging blow to Berlioz in Paris, where he had enough of them in his lifetime to destroy every thought germ. Too bad, but it cannot be helped. We cannot help it that one country is permeated with the theory that the star is the guiding light of opera; that's too bad, also. The French suffer from the same disease. Hence, no proper Berlioz performance.

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Speaking of Mr. Grau reminds me that many people are under the impression that the campaign of THE MUSICAL COURIER against high salaries paid to foreign stars (1,000,000 francs last season to the De Reszkés—more than they could make in their whole lifetime on this European continent) is conducted in the interest of Mr. Grau and in collusion with him.

This would be paying a still higher tribute to Mr. Grau's business judgment than he deserves, while it would be complimenting the paper by attributing to it a system of diplomacy of which it has never betrayed the semblance of ability. We are in this fight to expose the absurdity of the high salary grab on the part of the foreign star for the one single purpose of improving opera, of reducing the cost of its production, and of giving thereby an opportunity to hear it, and particularly for the one reason that the destruction of the star system will give us ensemble, which is really the only real opera. Ensemble is never possible so long as all the profits go to the star. This paper never blamed Jean de Reszké for coming here and getting all the money he could get, but it refuses to be blamed for exposing this fact. The publication of this information makes the paper culpable in the estimation of those who are making all those millions. This paper merely claims the same rights they enjoy. They get the millions; this paper tells it. There is no more crime in accepting the millions than there is in publishing the fact that they are accepted. We shall publish.

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Rud. Aronson is here in Berlin engaging forces for America. He has been here about eight or ten days. When he departs he will go. He seems to agree to this proposition, but it is not known whether he has signed Siegfried Wagner for America or not. That is to be season 1900-1901. We are climbing the calendar. BLUMENBERG.

#### THE UKASES OF COSIMA I.

HERE is no pleasing some people. At all events, there is no pleasing Cosima I. Certainly some ladies who speak the English language, a phrase, we suppose, meaning American ladies, have aroused her displeasure. Their costumes are more French, perhaps, than those worn by the average German Hausfrau, and there are no reports of their having sent locks of their hair or billet-doux to the illustrious Siegfried, "who might in time learn to conduct if he would only stop composing." No; these ladies who speak the English language have shocked Bayreuth by introducing the theatre hat. And this theatre hat affects Cosima I. in the same way in which bloomers and divided skirts would have affected Mrs. Hannah More of happy memory. The word "theatre-hat" has been translated into French as *chapeau de matinée*, and the *Ménestrel* confesses it does not know exactly what sort of terrible wild fowl it is, but suggests that it is not surmounted by those plumes of feathers which obstruct the view of the stage in the Paris theatres. Most people think this reform would be welcomed everywhere, and that even the most care-burdened Wagneromaniac would rejoice that the fair part of the audience had ceased to make themselves into a nuisance. But

Cosima I. does not welcome the theatre hat nor rejoice at its advent. It hurts her feelings; it violates all the holiest traditions of Bayreuth. Wagner's genius reached its culmination in the invention of the darkened stage, the hidden orchestra, and the mystic abyss that separates the audience from the stage. This mystic abyss is dishonored by the presence of the theatre hat, and Cosima has issued a ukase prohibiting it within her domains. Ladies, she has decreed, must appear bareheaded, in a style which one of her compatriots, Saul, who was likewise called Paul, viewed with abhorrence. If Cosima I. does not repeal her order there will be a decided falling off in English speaking visitors in 1902. Nobody nowadays goes to Bayreuth to hear the music drama, just as nobody goes to our Metropolitan Opera House to hear the music. People go to the institutions managed by Mr. Grau and Cosima I. because they are the fashionable fads. The people who this year went to Bayreuth were five women for one man, and among the women 70 per cent. were English speaking. "When it is known from New York to San Francisco that the theatre hat is forbidden at Bayreuth, what a falling off in receipts there will be!"

Another ukase by Cosima I. was called out by sundry demonstrations at the conclusion of the performance of "Parsifal," when half of the audience applauded and half hissed. With reference to these inconsiderate marks of disapproval the Czaritza Cosima declares that "deploring the hisses which accompanied the conclusion of the acts of 'Parsifal,' the direction communicates to the public the desires of the Master, Richard Wagner, given out in the year 1882 with reference to this work. 'The solemnity of the finale of the first act naturally excludes all applause. The Master, on the other hand, expresses the desire that after the second and third act the public shall express its thanks to the artists by calling them before the curtain.' Very nice on the part of the Master, but perhaps some anti-Wagnerians may think it rather impertinent for him to dictate to the public, who pays him, in the same style as he dictates to the artists, whom he pays. But still, poor man, he could never have anticipated such performances as have been given this year at Bayreuth.

#### COON SONGS.

SOCIETY reporters of the goings on at our fashionable summer resorts are unanimous in declaring that in the lordly halls of the marble mansions at Newport the favorite musical entertainment this season has been the performance of coon songs accompanied by the banjo. We are glad to hear it; we regard this simple enjoyment in rag-time music as a sign of awakening conscience, an evidence of repentance for the encouragement that society (with a big S) has been giving to Mr. Grau's star system and Mr. Grau's orchestra. A winter devoted to hearing the same old operas, given by the same aged, but not venerable, artists, must have been a hard task, even to the millionaires who dwell in the halls of mansions instead of in rooms of houses, and who prefer imported artists to anything home grown. A course of coon songs au naturel is a welcome change from a De Reszké sauce tartare and a Lehmann sauté. In time a healthy appetite will return and the patrons of the Metropolitan Opera House may be able to enjoy a simpler menu. In time they may even tolerate a new opera, or applaud an artist whose voice has not been worn out in Europe. In time the native coon song may lead them up to native opera by native composers—but, no—not while Mr. Grau is running the show.

Perhaps, however, the coon song epidemic merely shows a longing for something lighter than the Nibelungenlied. If this is so Mr. Grau may be encouraged to satisfy such a desire by the knowl-



edge that "Der Fledermaus" has had a brilliant season at the Berlin Royal Opera House. Neither this work nor, what is equally good, if not better, "Die Lustige Krieg," has ever been given in New York in the style which Strauss' charming music merits, or with the requisite scenic adjuncts. They would be absolute novelties in these days. So, too, would be Auber's "Le Cheval de Bronze" of Boieldieu's "La Dame Blanche," and a host of others which have been driven from the boards by the Wagner craze, or, rather, by the high priced star system which climbs upon Wagner's shoulders; driven from the boards in New York, for Germany, while yielding to no nation in patriotism, can take pleasure in listening to other composers than the master of Bayreuth.

### ARTISTIC LIFE AND DEGENERATION.

IS there some subtle affinity between music and degeneration of the mental and physical powers? Dr. César Lombroso some years ago created a storm of disapproval when he announced that in all manifestation of genius there lurked physical degeneration. He probably meant psychical instead of physical, but as mind and matter seem to be convertible terms we shall not cavil at the word.

Furthermore, he asserted that even a special talent is to be viewed with suspicion as being a deviation from the normal; therefore the mentality of all gifted persons is more or less abnormal. All of which is a consoling idea for those who feel destined to shine in various paths of existence in this present incarnation.

Among the class Lombroso singles out for particular study are musical composers, musicians and virtuosi, all of whom are peculiarly liable to the fine frenzy of the poet, the rolling eyeball, the divine affluency, the *furor musicus*, the seeing of visions and the Bacchantic fury to which Orpheus fell a victim. The musician, because of the preponderance of the emotional element in his art, is endowed with nerves that easily become unstrung; he possesses a brain that is swept by furious and fickle gusts of passion, and he is regarded by the world at large as a person who is sometimes not accountable for his actions.

Add to this intensity of temperament, loose living, artificial stimulants, badly governed tempers, unreasoning caprices and exaggerated self-importance, and the outcome in some cases is that dread and eminently modern disease, *parésis*. This new-fangled microbe, which delights in fattening on the brains of men of talent, has ravaged the ranks of musicians, and in milder forms—in its masked state—it has its talons buried in the skulls of some well-known men of the day, the anti-Dreyfusites, for example.

*Parésis* is a well-known authority declares to be the outcome of physical wear and tear, although by no means always caused by dissipation. It may result from a brain overtaxed by business cares, the hurry, worry, rush and turmoil of modern professional life being exceedingly favorable soil for its development. Its victims are usually full-blooded men, men of sanguine, buoyant, vital temperaments, who live too fast for their mental machinery, and so the blighting, fatal, cerebral putrescence is generated, and in blossoming is sometimes attended by the brilliancy which may be observed in certain forms of rotten fungus.

What French alienists call *folie du grandeur* is often a primary symptom. When a musician is touched thus there is no limit to his hair or his hopes. He struts the globe the observed of all observers—so he imagines. When he plays, conducts or sings he fancies the world's eye focused upon him. A mental myopia sets in and the *ego* is magnified enormously. The victim is fast preparing for the madhouse. Sometimes the victim

is a woman, and then the decay, while not so rapid, is absolutely hopeless.

At intervals we are startled by a scandal in the musical world. Someone deliberately appropriates another's music, and the inevitable question is put: Why was he such a deluded ass as to do this thing? The true solution of the problem in a majority of cases is that a cerebral degeneration, hitherto unsuspected, has developed, one of the strangest symptoms of the early stages of *parésis* being this species of kleptomania. Music and its practice occasionally foster a mild Caesarian madness among conductors, whose despotic and irritable behavior then becomes unbearable. A string of examples occurs.

How many instances could we not give of disordered lives allied to great gifts. Henri Litolff, the composer, whose madness was erotic; Charles Gounod, who at one period of his career suffered from the same sort of seizure; poor Chopin, who, like Alfred De Musset, fell victim to George Sand. Mozart and Schubert were both hurried to premature graves by dissipation. Only the powerful nervous constitution of Wagner could have withstood the drains made upon it. Schumann succumbed and died crazy. Karl Heymann, the great pianist, is locked up, and it is an open secret that the life led by Saint-Saëns is, to say the least, eccentric. He turns up like a character in a Jules Verne story, now in the Canary Islands, now at Rio de Janeiro.

Massenet has led a rapid life, Richard Strauss has been at death's door, and we all recall the water cures of Von Bülow and Rubinstein's sad latter years. The Eternal Womanly is a dangerous problem for the musician to handle.

We might hit nearer home, but it would be bootless. Suffice to say as a note of warning that the infernal gulf into which both Berlioz and Baudelaire were swallowed was of their own digging. That shameless pit of mental misery is being dug by many musicians, and their end is easy to foresee. Petty symptoms, such as bloated, idiotic conceit, morbid self-consciousness, musical kleptomania and lying are all sinister straws that show the way the wind of doom will eventually blow.

Therefore, at the beginning of the new season, musicians should avoid violent emotions, which kill the delicacy of their art. Coarse dissipations should be shunned, and shunned also exhausting pleasures. Art is a holy thing, a precious gift. It should be treated with respect. A refined life is conducive to noble music making, no matter what one hears to the contrary of the "artistic temperament"—"artistic license"—which is all vulgarity and the degradation of self. This is where degeneration sets in. As you are, so will be your music. Plain living, high thinking, urged Wordsworth. It lies with yourself whether you will wither and blast by your courses that noble talent which should encompass your life as a glory. This is not a sermon, but sheer common sense. The prodigality of talent is wherein the danger lies which Lombroso and Nordau have sniffed out. Art in itself is not degeneration breeding, but the artist—like women—seems to go to the dogs quicker than his more stolid contemporaries.

### SUMMER HOTEL CONCERTS.

SUMMER hotel concerts are not wanted, mainly because the average summer hotel guest knows nothing about music and cares less. This in reference to a recent editorial in the *Evening Sun*.

At these places the hotel proprietor "furnishes" his guests with an *orchestree*, consisting of a *pianer* and a *floote*, or, at more ambitious places, a *coronet*, a *violcen*, a trombone and occasionally a few other instruments, such as the doghouse (double bass), are added. These combinations regale the boarders with all the rag-time they desire,

and that settles the summer hotel concert. Music! What does the average summer boarder care about it? And to pay for it? Guess not!

Some years ago an enterprising manager undertook a season of first-class concerts at the leading summer resorts, thinking that the wealthy patrons would be only too delighted to have an opportunity of listening to artists of fame for at least one evening. The concert company consisted of Teresa Carreño, pianist; Paolina Rossini, soprano; Tagliapietra, then at the height of his fame, and Blumenberg, the violoncellist—certainly an array of first-class talent.

What did the music loving summer guests do to this company? Listen. At Sharon Springs they sat near the windows on the "pizzaro," as Mrs. Partington would say, but those who went inside numbered about a dozen, at \$1 each. At Newport \$19 was taken in, at Long Branch, \$20; at Saratoga, the same; at Naragansett Pier, less, and so on for ten weeks. Result to the manager, about \$10,000 deficit.

Why? Because the summer boarder has all the artistic music he can enjoy, and this for nothing, and on the "pizzaro," too! Go to with your summer concerts; 'tis hard enough to draw a house in the winter! No; summer concerts are not wanted.

### THE PARIS CONSERVATORY.

M. MANGEOT seems to have abandoned the defense of the stencil, and to be devoting his energies and the columns of *Le Monde Musical* to a defense of the Paris Conservatory. This famous institution has of late years been the object of attacks by lovers of music, and since the appointment of M. Dubois as its head these attacks have increased in number and bitterness. He is accused of ignorance and carelessness. "He sees nothing, ignores everything, and thinks he has done his whole duty when he has delivered a discourse at the public distribution of prizes, and he clings obstinately to old errors." Against all these accusations, publicly and repeatedly made, M. Mangeot replies that M. Dubois has introduced two reforms. One of these is to limit the number of years in which pupils may remain in the class. The other is associating with him a committee of instructors. The latter proceeding may by some be regarded as indicating a lack of self-confidence, if indeed the association of such a committee with nominal head does not indicate rather lack of confidence in M. Dubois on the part of M. Rambaud who appointed him. But to musicians, the first so-called reform is the most interesting. It simply means abridging the time of study.

A great many private conservatories we know offer very short courses. They do this to attract pupils, who in these days of hurry want to obtain a diploma in as short a possible time as they can. Then with the stencil mark "Pupil of the X Conservatory," on to the platform or the stage! THE MUSICAL COURIER, in a late article on musical instruction, pointed out the disastrous effects of the system of abridged courses of instruction. It attracts, of course, a large number of aspirants who cannot afford the expense of a longer course, and it turns them out without the necessary qualifications for the profession they seek to enter, condemned to failure and disappointment. The question then, as a writer in *Art Musical* says, is no longer one of art; it is a question of morals and humanity.

In the case of the Paris Conservatory there can be no reason for seeking to draw to its halls an increased number of attendants, but there is every reason that the course of study be as long as is necessary, and should extend to all subjects that can serve to form a complete artist. It is, perhaps, in this direction that most conservatories and music schools are defective.



THE CHOPIN IMPROMPTUS AND VALSES.

TO write of the four Impromptus in their own key of unrestrained feeling and pondered intention would not be as easy as recapturing the first "careless rapture" of the lark. With all the freedom of an improvisation the Chopin impromptu has a well defined form. There is structural impulse, although the patterns are free and original. The mood-color is not much varied in three—the first, third and fourth—but in the second there is a ballade-like quality and hints of the tragic. The A flat Impromptu, op. 29, is, if one is pinned down to the title, the happiest named of the set. The seething, bubbling quality is indicated from the start—the D natural in the treble against the C and E flat—the dominant—in the bass is a most original effect, and the flowing triplets of the first part of this piece give a ductile, gracious, high-bred character to it. The chromatic involutions are many and interesting. When the F minor part is reached the ear experiences the relief of a strongly contrasted rhythm. The simple duple measure, so naturally ornamented, is nobly, broadly melodious. After the return of the first theme there is a short *coda*, a *chiaroscuro*, and then with a few chords the composition goes to rest. *Rubato* should be employed, for, as Kleczynski says, "Here everything totters from foundation to summit, and everything is, nevertheless, so beautiful and so clear." But only an artist with fingers shod in velvet should play this sounding arabesque.

There is more pure grace of line in the first Impromptu than in the second in F sharp, op. 36. Here symmetry is abandoned, as Kullak remarks, but the compensation of intenser emotional issues is offered. There is something sphynx-like in the *pose* of this work. Its nocturnal beginning, the sweetly grave close of the section, the faint hoof-beats of an approaching cavalcade, with the swelling thunders of its passage, surely suggests a narrative, a program. After the D major episode there are two bars of anonymous modulation—these bars creak on their hinges—and the first subject reappears in F, then climbs to F sharp, thence merges into a glittering melodic organ point, exciting, brilliant, the whole subsiding into an echo of earlier harmonies. The final octaves are marked *fortissimo*, which always seems brutal to me. Yet its logic lies in the scheme of the composer. Perhaps he wished to harshly arouse us from his dreamland, as was his habit while improvising for friends. A *glissando* would send them shivering home after an evening of delicious reverie.

Niecks finds this Impromptu without the pith of the first. To me it is of more moment than the entire four. It is irregular and wavering in outline, the moods are wandering and capricious, yet who may deny its power, its beauty? In its use of accessory figures it does not reveal so much ingenuity, but just because the "figure in the carpet" is not so varied in pattern, its passion is all the deeper. It is another Ballade, sadder, more meditative of the tender grace of vanished days. *Enfin*, more modern, and to our taste is the Impromptu in F sharp major.

The third Impromptu in G flat, op. 51, is not often played. It may be too difficult for the vandal with an average technique, and it is neither so fresh

in feeling nor so spontaneous in utterance. It is faded, *blasé*, and hardly healthy in sentiment. Here are some serpentine curves in triplets, as in the first Impromptu, but with interludes of double notes, tropical and rich in coloring to morbidity. The E flat minor Trio is a fine bit of melodic writing. The absence of simplicity is counterbalanced by greater freedom of modulation and complexity of pattern. The impromptu flavor is not missing, and there is allied to delicacy of design a strangeness of sentiment—that strangeness Edgar Poe declared should be a constituent element of all great art.

The Fantaisie-Impromptu in C sharp minor, op. 66, was published by Fontana in 1855. It is one of the few posthumous works of Chopin worthy of consideration. It was composed about 1834. A true Impromptu, but the title of Fantaisie is rather superfluous. It was given by Fontana. The piece presents difficulties, chiefly rhythmical. The inviolated first phrases suggest the Bellin-ian *floriture* so dear to Chopin, but the D flat part is without nobility. It has the same kind of saccharine melody that makes mawkish that in the "Marche Funèbre." There seems no danger that this Fantaisie-Impromptu will suffer from neglect. It is the joy of the piano student, who turns its *presto* into a slow, blurred mess of badly related rhythms, and its slower movement into a long drawn out sentimental agony. In the hands of a master the C sharp minor Impromptu is charming, even if of no great depth.

The first Impromptu, dedicated to Mlle. la Comtesse de Loubau, was published December, 1837; the second May, 1840; the third, dedicated to Madame la Comtesse Esterházy, February, 1843. None of these four Impromptus is as naïve as Schubert's; they are more sophisticated and do not smell of nature and her simplicities.

## THE VALSES.

Of the Chopin Valses it has been said that they are dances of the soul and not of the body. Their animated rhythms, *insouciant* airs and brilliant, coquettish atmosphere—the true atmosphere of the ballroom—seem to smile at Ehler's poetic exaggeration. The valse is the most objective of the Chopin works, and in few of them is there more than a hint of the sullen, Sargossian seas of the nocturnes and scherzi. Nietzsche's *la Gaya Scienza*—the gay science—is beautifully set forth in the fifteen Chopin valse. They are less intimate, in the psychic sense, but exquisite exemplars of social intimacy and aristocratic abandon. As Schumann declared, the dancers of these valse should be at least countesses. There is a high-bred reserve despite their intoxication, and never a hint of the brawling peasants of Beethoven, Grieg, Brahms, Tchaikowsky, and the rest. There is little of Vienna in Chopin. Around the measures of this most popular of dances he has thrown mystery, allurements, and in them secret whisperings and the unconscious sigh. But it is going too far not to dance to some of this music. It is putting Chopin away from the world he loved—at times. There are certain of the valse that may be danced; the first in E flat, the second, the fifth, the sixth and a few others. The dancing is of necessity more picturesque and less conventional than required by the average valse, and there must be fluctuations of tempo, sudden surprises and abrupt languors. The mazurkas and polonaises are danced to-day in Poland; why not the valse? Chopin's genius reveals itself in these dance forms; so in the valse their presentation should not be solely a psychic one. Kullak, stern old pedagogue, divides these dances into two groups, the first dedicated to "Terpsichore," the second a frame for moods. Chopin admitted that he was unable to play valse in the Viennese fashion, yet he has contrived to rival Strauss in his own *genre*. Certain of these valse are trivial, artificial; most of them are bred of candlelight and the swish of silken attire; and a few are poetic, morbid and stray across the border into the rhythms of the mazurka. They have been edited

to death, reduced to the commonplace by vulgar methods of performance, and are altogether sprightly, delightful specimens of the composer in his careless, vagrant and happy mood.

Kullak utters words of warning to the unfair sex regarding the habitual neglect of the bass. It should mean something in valse tempo, but it usually does not. Nor need it be brutally banged out; the fundamental tone must be cared for, the subsidiary harmonies lightly indicated. The *rubato* in the valse need not obtrude itself as in the mazurkas.

Op. 18, in E flat, was published in June, 1834. It is a true ballroom picture, spirited and infectious in rhythms. Schumann wrote rhapsodically of it. The D flat section has a tang of the later Chopin. There is bustle, even chatter, in this valse, which in form and content is inferior to op. 34, No. 1, A flat. The three valse of this set were published December, 1838. There are many editorial differences in the A flat Valse, owing to the careless way it was copied and pirated. Klindworth and Kullak are the safest for dynamic markings. This valse may be danced, as far as its dithyrambic *coda*. Notice in this same *coda* the debt Schumann owes Chopin—here as in many other places—for a certain passage in the Prélude of his "Carneval."

The next Valse in A minor has a tinge of Sarmatian melancholy; indeed it is one of Chopin's most desponding moods. The episode in C rings of the mazurka, and the A major section is of exceeding loveliness. The *coda* is characteristic. This valse is a favorite, and who need wonder? The F major Valse, the last of this series, is a whirling, wild dance of atoms. It has the *perpetuum mobile* quality, and older masters would have prolonged its giddy arabesques into pages of senseless spinning. It is quite long enough as it is.

The second theme is better, but the *appoggiatures* are flippant. It buzzes to its finish. The A minor Valse was, of the three, Chopin's favorite. When Stephen Heller told him this too was his beloved valse, Chopin was greatly pleased, inviting the Hungarian composer, Niecks relates, to luncheon at the Café Riche.

Not improvised in the ballroom as the preceding, yet a marvelous epitome of the valse is the A flat Valse, op. 42, published July, 1840. It is the best rounded specimen of Chopin's experimenting with the form. The prolonged trill on E flat, summoning us to the ballroom, the suggestive interminglement of rhythms, duple and triple, the coquetry, hesitation, passionate avowal and superb *coda*, with its echoes of the evening—have not these episodes a charm beyond compare? Only Schumann in certain pages of his "Carneval" seizes the secret of young life and love. And his is not so finished, so glowing a tableau.

Regarding certain phrasing of this valse Moriz Rosenthal wrote to the London *Musical Standard*:

"In Music there is Liberty and Fraternity, but seldom Equality, and in music Social Democracy has no voice. Notes have a right to the Aftertone (*Nachton*), and this right depends upon their role in the key. The *Vorhalt* (accented passing note) will always have an accent. On this point Riemann must without question be considered right. Likewise the feeling player will mark those notes that introduce the transition to another key. We will consider now our example and set down my accents:



In the first bar we have the tonic chord of its major key as bass, and are thus not forced to any accent. In the second bar we have the dominant harmony



in the bass, and in the treble, C, which falls upon the down beat as *Vorhalt* to the next tone (B flat), so it must be accented. Also in the fourth bar the B flat is *Vorhalt* to the B flat, and likewise requires an accent. In bars 6, 7 and 8 the notes, A flat, A flat and C, are without doubt the characteristic ones of the passage, and the E flat has in each case only a secondary significance.

"That a genius like Chopin did not indicate everything accurately is quite explainable. He flew where we merely limp after. Moreover, these accents must be felt rather than executed, with softest touch, and as tenderly as possible."

The D flat Valse—*le valse du petit chien*—is of George Sand's own prompting. One evening at her home in the Square d'Orleans, she was amused by her little pet dog chasing its tail. She begged Chopin, her little pet pianist, to set the tail to music. He did so, and behold the world is richer for this piece. I don't dispute the story. It seems well grounded, but then it is so ineffably silly! The three vales of this op. 64 were published September, 1847, and are respectively dedicated to the Comtesse Delphine Potocka, the Baronne Nathaniel de Rothschild and the Baronne Bronicka. There are no dedications to the earlier vales.

I shall not presume to speak of the execution of the D flat Valse; like the rich, it is always with us. It is usually taken at a meaningless, rapid gait. I heard it played by a genuine Chopin pupil, M. Georges Mathias, and he did not play it *prestissimo*. He ran up the D flat scale, ending with a little click on the B flat, and gave a variety of *nuance* to the composition. The *cantabile* is nearly always delivered with sloppiness of sentiment. This valse has been served up in a highly indigestible condition for concert purposes by Tausig, Joseffy—whose arrangement was the first to be heard here—Theodore Ritter, Rosenthal and Isidor Philipp.

The C sharp minor Valse is the most poetic of all. The first theme has never been excelled by Chopin for a species of veiled melancholy. It is a fascinating lyrical sorrow, and what Kullak calls the psychologically motivation of the first theme in the curving figure of the second does not relax the spell. A space of clearer skies, warmer, more consoling winds are in the E flat interlude, but the spirit of unrest, *ennui* returns. The elegiac imprint is unmistakable in this soul dance. The A flat Valse that follows is charming. It is for superior souls who dance with intellectual joy, with the joy that comes of making exquisite patterns and curves. It is the *salon*, and from its brilliantly lighted spaces the dancers do not wander; do not dance into the darkness and churchyard, as Ehler imagines of certain other vales.

The two vales in op. 69, three vales, op. 70, and the two remaining vales in E minor and E major, need not detain us. They are posthumous. The first of op. 69 in F minor was composed in 1836; the B minor in 1829; in G flat, op. 70, in 1835; F minor in 1843, and D flat major, 1830. The E major and E minor were composed in 1829. Fontana gave these compositions to the world. The F minor Valse, op. 69, No. 1, has a charm of its own. Kullak prints the Fontana and Klindworth variants. The valse is suavely melancholy, but not so melancholy as the B minor of the same opus. It recalls in color the B minor mazurka. Very gay and sprightly is the G flat Valse, op. 70, No. 1. The next in F minor has no special physiognomy, while the third in D flat contains, as Niecks points out, germs of the op. 42, and the op. 34 Vales. It recalls to me the D flat study in the supplementary

series. The E minor Valse, without opus, is beloved of me. It is very graceful and not without sentiment. The major part is the early Chopin. The E major Valse is published in the Mikuli edition. It is commonplace, hinting only of its composer in places. This ends the collection of vales, not Chopin's most signal successes in art, but successes that have dignified and given beauty to a conventional dance form.

### Boston Music Notes.

Boston, Mass., September 2, 1890.

MISS KATHERINE RICKER, who is visiting at her former home, Falmouth, Me., has recently sung in a concert given by Reuben Merrill, of Lawrence. Of her singing the Portland *Sunday Times* says: "The singing by Miss Katherine Ricker was a great attraction. Her deep contralto voice, of the most excellent quality and compass of tone that knows no limit, and a winning personality all go to place her among the foremost of concert singers."

Miss Ethel A. Stone, Faeltan Pianoforte School, class of '98, has been engaged as principal teacher of piano for "Cragencroft," a prominent ladies' school at Duluth, Minn. She will introduce there the Faeltan fundamental training system, in which she has been a successful teacher at her alma mater during the last season.

Miss Clara E. Munger, who was in Portland during the early part of the week, attended the funeral of her former pupil, Miss Ethel Hyde, at Bath, on Wednesday.

The musical forces at the coming Worcester Festival are as follows: Sopranos, Mme. Marcella Sembrich, Miss Evangeline Florence, Miss Louise Voigt; contraltos, Mrs. Katherine Bloodgood, Miss Grace Preston; tenors, Evan Williams, George Hamlin, Theo. Van Yox; basso, Gwilym Miles; pianist, V. de Pachmann; harpist, H. Schuecker; orchestra, sixty members of the Boston Symphony Orchestra, Franz Kneisel, leader; chorus, 400 voices; organist, Charles Groat; pianist, Arthur Bassett. Conductors, George W. Chadwick and Horatio W. Parker.

The arrangements for the musical course of Mt. Holyoke College have practically been completed, and N. H. Allen, the well-known organist of Hartford, Conn., has been engaged to give one day a week for instructions in harmony, counterpoint and other branches of musical theory, and also musical history. Mr. Allen is the organist of the Center Congregational Church, of Hartford. He studied with Haupt, of Berlin, and also with Grell. He founded the Connecticut State Music Teachers' Association, and is a member of numerous musical societies, including the American Guild of Organists, the New York Manuscript Society and the New York Clef Club. With Dr. Leonard Bacon he edited the hymns of Luther. He has edited the musical part of the *Connecticut Quarterly*, including the articles on "Music of Early New England." His work has included the composition of some 200 anthems, cantatas, songs and piano and organ arrangements. He is one of the best known organ masters and teachers in the Connecticut Valley.

A musical and recital was given under the auspices of the Progressive Lyceum in the Temple at Onset by the Lewis Concert Company, of Boston. The soloists were Ashton Lewis, violinist; Maude G. Roby, soprano; Mary C. Haskell, pianist, and Miss Lucy O. Thacher, reader. A chorus of fifty young people connected with the Lyceum sang.

Miss Haight and Miss Chase were heard in selections from Handel's "The Messiah," at Christ Church, Bridgeport, Conn.

A musicale was given at the residence of Councilman Babbitt, Auburn, R. I., to Miss Elizabeth Murphy, the soprano, who early in the autumn will leave Rhode Island, having been engaged as a member of the Castle Square Opera troupe, of New York city.

J. Herbert Park and Miss Ella Park, assisted by Miss Edith Castle, contralto, of Boston, furnished vocal solo and duos to harp accompaniments, on the steam yacht Skylark, containing the private house party of Dr. T. M. Rotch and Commodore Tucker, of the Manchester Yacht Club, at the Manchester Harbor Carnival. After the carnival the party returned to the Manchester Yacht Club house, where the musical program was continued.

A vocal and instrumental concert was given at the Wentworth, Newcastle, N. H., at which concert the orchestra, under the conductorship of Walter Swonsborne, was assisted by Miss Rosetta Key, soprano soloist, of Boston; Welch Hill, tenor, Chicago, and Henry Parmlee, basso, Boston.

Miss C. E. Dresser gave a musical in the Congregational

Church parlors at Great Barrington. She was assisted by the Stockbridge Male Quartet, a chorus of ladies and an orchestra of gentlemen.

A concert was given by the Lakeville (Conn.) Orchestra, assisted by Miss Maud Graham, violinist, of Brooklyn; Ben Franklyn, of Albany, tenor, and E. S. Chapin, of New York.

A musicale was given by Mrs. J. Butler Smith at her residence on School street, Hillsborough Bridge, N. H. Mrs. Smith was assisted in receiving by Miss Fannie L. Lavender, Mrs. George J. Chandler, of Manchester, and Miss Elizabeth F. Loring, of Boston. There were solos by Dr. W. W. Griffiths and B. E. Newman, piano solos by Miss Loring and Miss Abbie R. Wyman, piano duet by Miss Loring and Miss Wyman, Mrs. C. H. Thompson and Miss Powell and Messrs. Woodhead and Mansfield.

William R. Lane, of Providence, R. I., is a baritone soloist of reputation, a choirmaster and teacher of voice culture. He teaches in Taunton as well as Providence.

An organ recital was given at Emmanuel Memorial Church, Shelburne Falls, by Leander Remington Howe, of Worcester; Gene Wilder Ware, Earl Ellsworth Bates, of Brooklyn, and Wm. G. Hoffman.

At the New Kearsage, North Conway, N. H., B. Carl Snyder sang and Mr. Coleman played a cornet solo.

Bert Tucker, the organist of the South Hadley Falls Congregational Church, is now in charge of the organ at the South Hadley Church in the absence of the regular organist.

About thirty persons from Saybrook, Conn., attended the organ recital in the Westbrook Congregational Church. The organists were Miss Katherine Cressey and S. Clark Lord, of Saybrook, and the soloist, Hubert L. Maercklein, of the Park Church quartet, of Hartford.

Carl Downing has organized a male quartet at Greenwich, Conn., which will probably figure conspicuously in musical circles this winter. Their debut was made at the concert given at the North Greenwich Congregational Church. The members are Carl Downing, Luther H. Aallcorn, Albert Rennie and Mr. Hunt, of the Christ Church choir.

George Shaul, organist, of Brockton, Mass., gave a recital at the First Presbyterian Church, Urbana, Ohio, on the evening of August 29. He was assisted by Mrs. Alice Shaul Terrell, soprano, of Chicago.

A musical was given Friday afternoon at the home of Philip S. Batcheller, Fitzwilliam. Mrs. Pearl sang several selections and Mrs. Bullard played a number of piano solos which were all highly appreciated.

E. Russell Sanborn, the well-known organist of Weymouth, gave a largely attended organ recital at the Free Baptist Church, Pittsfield, N. H. Mr. Sanborn was assisted by Mrs. A. W. Emerson, of Lakewood, N. J.; Rev. E. P. Moulton, of Nashua, N. H., and J. M. Sargent, of Belmont, N. H.

Geraldine Morgan's violin recital took place at Bar Harbor, Me., September 2, at 11 o'clock A. M., at the St. Sauveur. Miss Morgan was assisted by Miss Dodge, soprano.

There was a musical at the "Maples," Rome, one evening last week by Mr. and Mrs. I. Frank Brown. William Cummings, of Hartford, bass, sang several songs. Mrs. R. H. Lewis, also from Hartford, gave a number of solos. Miss Cummings, who is a fine pianist and teacher, accompanied the voices.

S. G. Pratt gave his concert entertainment, "The Soul of a Song," before a select audience at Union Chapel, Cottage City, repeating it at Vineyard Haven the following evening.

At Putnam, Conn., a musical was held at St. Philip's rectory. Miss Imogen Peck, of Brooklyn, and two of her pupils, Mary and Reginald Catlin; Charles Palmer Potter, of Norwich, and Mrs. Corthell, pianist and organist, of Boston, took part.

The annual concert at Falmouth, Me., given by Prof. Reuben Merrill, of Lawrence, Mass., has just taken place. Mrs. Florence Knight-Palmer, Miss Katherine Ricker, A. B. Hall and Mr. Ricker were the soloists; Miss Hobbs, accompanist; Mrs. Cogswell, organist. Falmouth may well be proud of her singers and musicians, as Professor Merrill, Mrs. Florence Knight-Palmer and Miss Katherine Ricker all were born in that town.

The program at the recent entertainment given in South Edmont included a piano duet by the Misses Delatour and Shipman; songs by Miss Cook, Mr. Napier and Mr. Albrow; mandolin selection by Miss Brahm, accompanied by Mrs. Chester G. Dalzell; violin solo by Beekman Delatour, accompanied by Dorothy Peters; piano solo by Miss Carrie Peters and whistling by Miss Albrow.

At Mere Point, Me., the following program was given: Piano solo, Miss Alice Ridley; songs, Mrs. Frank Ramsey.

## The National Conservatory of Music of America,

(FOUNDED BY MRS. JEANETTE M. THURBER)

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CHARTERED IN 1891 BY THE CONGRESS OF THE UNITED STATES

EMIL PAUR, Director.

### SUMMER TERM from MAY 1 to AUGUST 12.

The fifteenth scholastic year begins Sept. 5 and ends May 1. Annual entrance examinations—Singing—September 18, from 10 A. M. to 12 M.; 2 to 5 P. M. and 8 to 10 P. M.

Piano and Organ—September 19, 10 A. M. to 12 M. and 2 to 5 P. M.

Violin, Viola, Cello, Contrabass, Harp and All Other Orchestral Instruments—

September 20, 10 A. M. to 12 M. and 2 to 4 P. M.

Composition—September 21, 10 A. M. to 12 M.

Children's Day—September 23, Piano and Violin—9 A. M. to 12 M.

accompanied by Mrs. William Breithaupt; reading, Miss Emma Shorey; music by a quartet composed of Miss Maude Pennell, John Stanley, Miss Maude Furbush and Ralph Howe; violin solo, John Riley, accompanied by Mrs. T. H. Riley; recitation, Dr. Woodbury Pulsifer; dialogue, Mrs. E. J. Stetson, Dr. Elbridge G. A. Stetson, Allen Howe.

A double quartet, consisting of Mr. and Mrs. W. I. Guild, Mrs. Sarah Guild, Mrs. Clarence Hixon, Miss Alice Bullard, Rev. G. E. Sweet, Charles Guild and Will Ollendorf, sang at the Congregational Church, Swampscott.

Miss Lena Mae Weller gave a musical at her studio on Church street, Burlington, Vt. Charles L. Tracy and Theodore Hoek, of New York; Miss Torrey, of Boston; Miss Florence Allen and Chauncey Goodrich, Mr. Lyon, accompanied by Mrs. Evelyn Cosbrook, and Miss Weller, accompanied by Mr. Bullock, took part.

The soloists at the Rose Maiden concert in Waterville, Me., September 6 were Mrs. Hubbard, Mrs. Flood, Mr. Philbrook, Mr. Branch, Miss Shorey, Mrs. Sawyer, Mr. Hill and Mr. Caine.

At Mattapoisett a concert was given by Miss Lila Cole, Miss Florence Purrington, Miss Henrietta Kilbourne, Miss Estelle Delano and Miss Alice Ryder.

Those who took part in the cantata "Esther," given at Norway, Me., were Loy S. Eyster, H. L. Horne, Verne M. Whitman, James Dunn, Ina Griffin, Marian Harney, Carrie Tucker, Amy Franklin, Blanche Hassan, Maude Hassan, C. E. Spofford, J. P. Edwards, H. A. Corson, O. P. Brooks, E. G. Skillings and Frank L. Pike.

Miss Lilian Carlsmith, contralto of the New York Ladies' Trio, is spending the last few weeks of her vacation at Bar Harbor.

Mr. and Mrs. Harry Lucius Chase have been at the Parker House during the past week. Both are well known in the musical world, and Mr. Chase especially well as baritone of the Castle Square Opera Company in New York city last season.

Charles Albion Clark, the pianist, has been in town during the past week putting his studio in order for the coming season. His new paintings are sure to be much admired.

The Boston Rivals for this season are composed of Miss Jenny Corea, soprano; Miss Edna Louise Sutherland, reciter; Miss Maud Paradis, pianist, and Felix Winternitz, violinist. As usual they are under the management of C. A. Eaton.

Frank E. Morse, the vocal instructor, has returned to his studio in the Steinert Building after having conducted a successful summer school of music in the West for the past two months.

Miss Bernardine Parker, pupil of Etta Edwards, sang at the Waldorf-Astoria in New York with the Elizabeth Flower Willis Company.

An event at Nahant this week was a fine concert given by Miss Aagot Lunde, contralto, of this city, who each year spends some part of the summer at the Hotel Tudor. The concert took place on Thursday evening, and an audience of good size and discriminating judgment marked their appreciation of the efforts of the singer and other participants. Miss Lunde's program included several German songs by Decker, Hildach, Bruch and Schumann, and a number by American composers as well, among them Arthur Foote's "Love Me If I Live," Nevin's "The Rosary" and Benjamin E. Woolf's "Won't You?" In addition to these selections, Miss Lunde contributed a group of the curious Norwegian folk songs which she so well knows how to interpret charmingly. Mrs. Carrie King Hunt, a pianist who is prominent in musical circles in Worcester, which is her home, played several numbers.

among them a "Prelude" by Rachmaninoff, a "Mazurka" by Chopin, the Schubert "Impromptu," a selection from Grieg, a "Minuet" by Stavenhagen, and the "Lorelei" of Liszt.

### "Gilmore's Famous Band."

"GILMORE'S FAMOUS BAND," which has been admired and applauded from ocean to ocean and from the lakes to the Gulf, is to go on a tour this season. The announcement will bring pleasurable anticipation to every lover of band music, for Gilmore's Band has, from the time of our boyhood days, been close to the hearts of the people of this country.

When Patrick S. Gilmore died his men drifted apart; the happy family that had been together for so many years was disrupted. Some went to strengthen the Sousa organization, others joined the forces of Innes and other leaders. But they yearned for reunion; longed for the return of the day when once more united they could repeat their triumphs. And that day has come. A new leader, a worthy successor of the lamented conductor, has been found. The new conductor is E. A. Couturier, who is young in years but possesses most of those qualities which made Gilmore renowned. The new general manager is Hobart C. Fash, also young in years, but well equipped with talent, energy and shrewdness—the three qualifications which go to make the safe and successful pilot of an undertaking so important.

The story of how Mr. Couturier and Mr. Fash succeeded in reorganizing this band has already been told in these columns. Mrs. Gilmore had steadfastly refused to part with her husband's great library of more than 18,000 pieces, valued at \$75,000, the major portion of which is in manuscript. She declined tempting offers from other leaders, for she felt that none but Gilmore's own men should possess the works. When the associates and friends of her lamented husband were once more brought together the widow felt it her duty to yield, and the library she prized as her dearest treasure was sold to Mr. Couturier. He has spent thousands in adding to it the choice of modern compositions, and Gilmore's Band starts on its tour with a library of almost inconceivable extent. It includes gems from the classics, the brightest efforts of modern composers, and even those light, airy, catchy trifles which in this day and generation are so popular with the masses.

But if we dwell on the extent of the library what shall we say of the extent of the tour Mr. Fash has mapped out? The band will travel so many miles that the most intrepid explorer might boast of the achievement. The tour is to begin in New York city on October 1, the inauguration occurring at the Broadway Theatre, and will be the opening attraction at this handsome theatre for the season of 1899-1900. The following day farewells will be said to New York and the annihilation of magnificent distances begun. The tour will be of thirty-three weeks' duration, covering all the principal cities and towns of the Union and the Dominion of Canada. In that time exactly 24,013 miles will be traversed, a distance equal almost to the earth's circumference, and the average travel for the 232 days will be 103½ miles. A total of 437 concerts will be given, for all of which Mr. Fash now has contracts, signed and delivered, in his office.

Gilmore's Band on this tour will consist of nearly sixty instrumentalists of note, including sixteen soloists, artists of acknowledged reputation on their various instruments. There will be two vocal soloists, ladies who have won distinction on the concert platform. Add to these numbers the members of the executive staff and one can form some slight idea of the enormous expense attendant upon such an

enterprise. An undertaking so vast would appall the ordinary amusement manager, but Captain Fash, who is a soldier with a soldier's bravery, has no fears of the result. Mr. Couturier shares this confidence, and Gilmore's men have implicit faith in their leaders.

E. A. Couturier, the leader selected unanimously by Gilmore's men, has youth, talent, energy and unbounded ambition. With his men he is immensely popular, and he has the power of communicating to them his ideas and commanding the reproduction of those ideas in the lightest or the grandest music. It is this unusual power that has brought his name to the fore-front, and which makes him a worthy successor of the illustrious Gilmore. True, his tastes incline to the classical—he would not be a good musician were it not so—but as one writer has said of him: "He is not shackled to conservatism." He can leave the substantial, those grand works so intricately and marvelously instrumented in the world famous Gilmore library, with the lighter, dainty trifles that find most favor in the uneducated ear. He can do this without descending to the vulgar and without offending the ear attuned to the classic. For one so young his personal magnetism is remarkable, and his feeling and control alike admirable. Loving the classic, a student of the masters, yet is he modern in his ideas—"up to date," if you like that expression—but never flippant. He respects the name and fame of his illustrious predecessor, and will jealously guard them.

Hobart C. Fash, the general manager, is perhaps the youngest man ever placed in sole charge of an amusement enterprise of such magnitude. But youth is no bar to success; on the contrary, it gives to him unimpaired determination, energy, activity and business acumen. Early in life his inclinations took a legal turn, and he became a student of the law. But the law was too prosaic a calling for this active mind, and next we find him as a soldier. When the Spanish-American war broke out the martial and patriotic spirit stirred him, and at his own expense he raised two companies in New York city. But here he was doomed to disappointment, for the Government, deluged with offers, had to decline his, with hundreds of others. Failing to get command of a military company, Mr. Fash decided on the next most commendable course. Co-operating with Mr. Couturier, he has been completely successful in his task, and is now the general-in-command of an organization which will be welcomed in every town and city of this broad land.

The soloists will be Miss Florence Mabel Glover, soprano, and Miss Josephine Patterson, contralto.

Lon. B. Williams will have charge of the advance work, and will be assisted by three competent and experienced agents.

Sara Anderson, the young American prima donna, has been singing in London recently. She will this coming season sing in America, and will be heard in concerts and oratorios only. She is at present studying abroad, going through her repertory of oratorios with European masters, principally Georg Henschel.

The summer school for music students and teachers conducted by M. I. Scherhey, of 779 Lexington avenue, closed August 1, many students from other States far West as well as East being present. September 14 Mr. Scherhey will resume teaching in New York, and there is every indication that his class will be large.

George E. Harmon, manager of the Central Music Hall, Chicago, has been in New York several days.

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**ADELE AUS DER OHE,** PIANIST.

JANUARY TO APRIL, 1900.

THE WOLFSOHN MUSICAL BUREAU, 131 East 17th Street, NEW YORK.

**HENRI MARTEAU,**

THE FRENCH VIOLINIST.

MARCH AND APRIL, 1900.

THE WOLFSOHN MUSICAL BUREAU, 131 East 17th Street, New York.

**HEINK.**

**Interpretation.**

(See article in "Courier," August 16.)

Address: 64 WEST 70th ST., NEW YORK.



## CABLE FROM LEONORA JACKSON.

WHEN Victor Thrane signed a contract with Leonora Jackson, the violinist, for fifty concerts for the coming season, he knew the girl would be a success, but he little thought how really big would be the demand for her.

Before he could well look around every concert called for in the contract was filled, and other cities were howling for a chance to hear her. Mr. Thrane cabled Miss Jackson two days ago, asking her to extend her time in America so as to double the length of her tour. And he waited anxiously for the reply.

It reached here yesterday and read as follows:

LONDON, September 6, 1899.

Victor Thrane, Decker Building, New York:

Prolong my tour of the United States until July. Will cancel my European engagements. JACKSON.

Mr. Thrane expects these extra available dates will be grabbed up as quickly as were the first ones. Miss Jackson will be one of the big attractions of the season.

A full page is devoted in this issue to Miss Jackson's engagements.

### Music in Milwaukee.

MILWAUKEE OFFICE THE MUSICAL COURIER,  
817 Newhall Street, August 31, 1899.

SPEAKING of sight reading the person who, when out in company, will sit at the piano and undertake to play all music presented on sight is either an unmitigated ass or an unconscionable bore. The person who with a trick for playing readily whatever comes up builds from this an unerring faculty for teaching, singing, playing, style, form, all the highways and byways of the science and art of music, is nothing more or less than a musical humbug.

Voices are ruined, players are spoiled, composers are discouraged by this class of nuisances in the musical world. Seldom do I get angry, but I honestly am raging at the very mention of this sort of an "artist"; go to their concerts and give them a good word or encourage either themselves or their clientele would be impossible to me.

However, there is a sort of "sight reading" worth a word. Somewhere along in the eighties, when Frederic Archer arrived in Milwaukee, I set out to help collect members for a choral society of which Archer was to be the sole and undisputed head. We had a capital showing of the very best local solo talent and average chorus singers at the first meeting. It took place in the lecture room of the old Plymouth Church.

Mr. Archer had chosen Gounod's "Gallia" in all its syncopated intricacies for the evening's work. He had us glance through it in a desultory, easy-going fashion, as he played and explained and sang a bit here and there.

When he led Miss Guthrie to the front to take the solos, and amid the wild enthusiasm of the spectators who crowded the room to suffocation, he had us sing the whole cantata in a perfect, a simply magnificent, piece of sight reading. I have no words to describe the beauty of that performance. It was better than any concert I have ever heard in many a day. Mr. Archer said that he took a lot of "greenhorns" through an opera at Covent

Garden just in the same way once, and this at a regular performance, where a horrible emergency not unknown to jolly musicians made the whole troupe shudder.

This is certainly "sight reading" to a purpose, and goes to show what a leader can do. That first meeting of the Choral Society will never be forgotten by those who were there. But the society did not survive the season, coming to an untimely end from various causes not unknown to the life and progress of many other societies where good will and glowing plans have no power to stand out against bad management and much competition.

It is with great pleasure that THE MUSICAL COURIER notices the catalogue of the Wisconsin College of Music and Luening Conservatory that has just come to hand. A handsome book of forty pages, with portraits and presswork in the best style. A few words on the possibilities of Milwaukee as an art centre THE COURIER thoroughly indorses. As to the faculty and general design we are told that:

"Never before has such a combination of magnificent musicians been organized in the State of Wisconsin. Teachers of wide and, in some instances, international fame are employed, and in every department the faculty includes able and distinguished instructors, ripe in experience and devoted to their profession."

Engene Luening, president of the college, is the musical director of the institution; J. A. Jahn is vice-president, and Hans Bruening is secretary and treasurer. The faculty includes some of the finest of our local musicians, including Van Oordt, Madame Fish-Griffin, a Milwaukee singer, who does credit to her father, Mr. Fish (deceased), a singer whose tenor voice was exceptionally fine in the later sixties. Also D. Protheroe is on the staff, and the famous organist and choirmaster of the old St. Paul's splendid church, Prof. W. H. Williamson, who will teach organ, piano, theory; also Kelbe, concertmaster in Bach's Symphony Orchestra, who is immensely popular at their concerts during the season; Ernest Beyer, one of our most popular cellists; Carl Woempner, the well-known flute virtuoso, and Charles Hambitzer, a most promising pianist and an artist to his very finger tips.

Last, but not least, Professor Bach will lend his mature experience to help guide this really splendidly officered conservatory to fame and, we hope, financial success. There will be classes in ensemble playing, children's classes, Italian; and the terms are reasonable in all details.

And we can add that there are many places in Milwaukee where music students can be well housed and cared for at very reasonable fees.

Here is another story that goes to show the practical simplicity of our German fellow citizens:

The other day a man was driving home out on State street.

His horse pitched head first into a slit in the road where water pipe was to be laid later on.

The buggy and man were intact, but the horse was hopelessly trapped. The German fellow citizen tried to get him out, but in vain.

He looked at the last end of the horse and then at the buggy and then all about, but no help was in sight. With a brief pause he turned away. He cut across corners to the red box on the pole and turned in the fire alarm.

In less than five minutes with a clang and a crash and a roar a number of fire engines, a hose cart or two, some ladder trucks piled high and a brace of chemical engines hove in sight, headed by the horse and gong and vehicle of the chief.

They brought up with a bump. The German fellow citizen explained and pointed to his struggling horse. The firemen stopped to gaze at each other. After a brief parley the firemen unreefed and began to work at the rescue. In a few minutes more the horse was out of the hole, again hitched up and was off with his owner all in good shape. Then the fire department quietly retired.

FANNY GRANT.

## DAMROSH' OFFER REFUSED?

THE following appeared in the *Evening Journal* of Tuesday:

### CHORAL UNION OFFENDED.

SAY GENERAL BUTTERFIELD SLIGHTED THEM BY REJECTING SERVICES DEWEY DAY.

Members of the People's Choral Union are offended at what they say is a slight from General Butterfield, who has declined the services of the society for the Dewey celebration.

General Butterfield is quoted as saying that the proposition made by the conductor of the union, Frank Damrosch, would involve an expenditure of \$4,000, and therefore he rejected the project, accepting the services instead of the two German societies, the Arion and the Liederkrantz.

The Choral Union people protest that these are not representative American bodies, while their organization is.

The lateness of the hour prevented its verification, but it is probably correct, and in assuming this THE MUSICAL COURIER feels that it has not worked in vain to rid the Dewey celebration of music unworthy of such an important demonstration, and which would have entailed a large expenditure of the taxpayer's money.

We fired the first gun on this behalf in our July 26 issue, and THE MUSICAL COURIER of August 9 contains an interview with General Butterfield, which is here reprinted:

It will give me great pleasure to explain just how the Damrosch matter came about. The mayor appointed the various committees and sent them to me for my approval. As soon as I saw the name of Damrosch on the music committee and learned that he purposed to run the musical program by working a scheme which involved the expenditure of some \$4,000 I protested. I sat down upon Mr. Damrosch and his project. His name was withdrawn, and, so far as I know, he is entirely out. He will have absolutely nothing to do with the music in connection with the Dewey celebration. Several of the German singing societies of New York have offered their services free of charge and they will doubtless be accepted. Of course a great many military bands will furnish music, but thus far we have engaged only one band. Most of the military organizations that will participate in the celebration will bring their own bands.

There is the whole story.

### A Promising Young Violinist.

Lionel Gittlesen, who for several years has been a pupil of Lichtenberg, will sail from New York to-morrow in the Augusta Victoria for Berlin. It is his purpose to spend a year there studying with Joachim, and then to finish in Brussels and Paris with César Thomson and Marsick. Mr. Lichtenberg says that young Gittlesen is one of the most talented pupils he has ever taught, and predicts that he will develop into a virtuoso.

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LEONORA JACKSON.

# LONDON CABLE.

*September 6, 1899.*

*Thrane, Decker Building:*

*Prolong tour until July. Will  
cancel European engagements.*

*Jackson.*

*The above is in reply to a cablegram sent by Victor Thrane to Miss Jackson to extend her tour in America for an additional Fifty Concerts, the original Fifty Concerts having been booked*

## ORCHESTRAL ENGAGEMENTS.

NEW YORK: New York Philharmonic Orchestra  
BOSTON: Boston Symphony Orchestra  
CHICAGO: Chicago Symphony Orchestra  
CINCINNATI: Cincinnati Symphony Orchestra  
PITTSBURG: Pittsburgh Symphony Orchestra

ST. LOUIS: St. Louis Symphony Orchestra  
PHILADELPHIA: Boston Symphony Orchestra  
NEW YORK: Boston Symphony Orchestra  
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PHILADELPHIA: (RETURN DATE) Boston Symphony Orchestra

*In addition to which Miss Jackson has been booked with the leading Musical Organizations in the United States.*

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## MUSIC IN THE PUBLIC SCHOOLS.

[This Department Is in Charge of Mr. Sterrie A. Weaver,  
Supervisor of Public Schools in Westfield, Mass.]

### CONTINUATION OF REPORT OF THE UTICA CONFERENCE.

BY urgent request of the members of the conference the "Individual Sight Singing Method" was taken up, thoroughly explained, questions answered and a practical illustration of its working given by using the people present for a schoolroom class. Although it had been used more or less by several of the teachers present, the illustration of its application by its author did much to simplify its future use.

Miss Crane gave some experiences with the method. She said she had used it with normal students, and although it was not made compulsory, yet she succeeded in getting entire classes to stand and sing alone. She found it of great benefit. Mr. Handel found individual work of great value. Miss Dunn, of Auburn, N. Y., was using the work with satisfactory results. She said, "The method was responsible for making a man of a sixteen year old boy." The boy really made his first effort by use of the slips prepared for individual singing, and finding his effort rewarded by results he continued until he actually read music and could sing it alone. Mr. Roberts said he had used the method with great satisfaction. His school children tell him they never were able to read so well before the advent of the "Individual Sight Singing Method." Dr. Rix, of the Borough of Queens, New York city, thought some such thing a necessity in every schoolroom. He believed it to be a most practical and sensible method and had caused it to be placed upon the supply lists of his schools. He said: "I shall use it as soon as it is supplied. We need to get the individual effort. It has simply been a question of time during the singing period, and this method solves the problem to my satisfaction. I believe in it."

The advisability of individual singing and the impossibility of the majority of the class making this effort while singing in chorus was universally agreed to. The testimonials of those who had made a practical use of the method during the past school year all went to show that pupils of all ages, from the kindergarten through the normal school, could be induced to try it and were so glad to have the work, because of the growth so easily recognized. Many of the teachers present made public statements that they should apply the method with the beginning of the school year.

Please allow its author to say, "The Individual Sight Singing Method" conflicts in no particular with any method of teaching music, in fact aims at teaching no method of reading music, but does provide a method for applying a sight singing lesson to a schoolroom class and do it in such a way that time can be found during the regular time allotted to the singing lesson to hear each

child in the class sing alone. The lack of time during the allotted singing period to hear each child sing alone has been the one real argument against the practice of individual singing in the daily lesson. By a strict application of the method referred to it is a simple matter to have school children throughout the country have individual singing as often as any other recitation which is heard individually.

\* \* \*

The much mooted question of the use and abuse of time names naturally came up, and Mr. Gowan, of North Tonawanda, was assigned to read a short paper upon "The Value of Time Names," which was as follows:

#### THE VALUE OF TIME NAMES.

No less a musician than the immortal Mozart said of the subject: "It is time that is at once the most necessary, the most difficult and the most essential requisite in music." This quotation voices, I am sure, the opinion of every thorough teacher of music. Whatever conduces to simplify and at the same time definitely solve rhythmic problems should receive our respectful consideration. We are asked to give our experience in the use of time names. I have found that the application of a time language to musical notation possesses at least a temporary value, in that it furnishes a distinctive name for every kind of note and rest employed in school music. However, after a given rhythm is well understood they become no longer necessary for repetition of the same any more than crutches are needful to one who is no longer lame. Only with each new division or subdivision of the beat is their use of any practical utility. After pupils have mastered, by the aid of time names, two, three and four sounds to the beat and are able to measure accurately the various notes and rest values, together with syncopated passages and tied notes, their use becomes burdensome, if not harmful, to good progress in time keeping. In the advanced work of upper grades the use of time names or the beating of time by pupils is no more a necessity than it is for me to measure by some visible signs the words and sentences of this paper.

As to the manner of using these symbols for preliminary drill in time keeping, I have found it a good plan to dictate single measures only at first, placing them upon the board as fast as the class is able to do them well, following it up with two measures or whatever may chance to constitute a phrase. Individual work is easily and rapidly done in the teaching of time exercises, each pupil giving the proper time name for one or more beats of the measure. Due attention being paid to accent and the manner of uttering the syllables, it is evident that better attention is secured and more thorough work is accomplished through individual effort than otherwise. Nearly all school music readers and charts are supplied with these time names, printed, the notes and rests of the exercises. This I regard as unnecessary and detrimental to good sight reading. Pupils are liable to look at the time language only, or the attempt to follow both frustrates a ready conception of tone relation. Of course it is quite as impossible for pupils to think the tones while reciting in speech voice these time names as it would be to think the music while reading aloud the words of a song. A conception of relative tones in a constructed melody must ever precede their measurement. Thus we see that while time names are useful in establishing a sense of rhythm

their indiscriminate use might work harm in some directions. If they were sung instead of spoken their appearance in the music would have some show of justification. I have tried the experiment of simultaneous use of time names and tone study—illustration, a four-part measure, consisting of a quarter note, two eighth notes and a half note—instead of applying the scale syllables Do, Mi, Re, Sol, using the time names thus: Ta, Tafa, To-e. This works well as an aid to vocalizing and in discarding the use of scale syllables, which we are all anxious to do as soon as possible. In lieu of having time names sung I frequently place the notes of a troublesome exercise upon the blackboard and upon one line only, and drill upon the same, with sometimes two or three rates of movement.

I have noted a few other advantages occurring from the use of time names. The movements of the jaws, tongue and lips form a splendid discipline in articulation and enunciation; something we all admire in speech or song. Teachers tell me that the use of time names greatly facilitates their language work and furnishes an excellent prelude to the reading lessons and to the recitations of both poetry and prose. Some of the phonetic drill that I have heard has caused me anxiety, inasmuch as the impact of breath was too far back in the mouth, or throat, producing a guttural and decidedly unmusical quality of voice. The time names, properly given, correct this very largely, so that I have never thought it best to mention the matter to my teachers, who might consider it an interference. This rhythmic problem, well looked after, is the leaven that leaveneth the whole lump—the "life current" in music. I have scarcely touched the great ball of the subject, but if you discover it in motion do not allow it to stop, but keep it going in lively tempo.

EDWIN A. GOWAN, Buffalo, N. Y.,

Supervisor of Music at North Tonawanda, N. Y.

Read as the opening paper of a time-name discussion at the meeting of The Society of American School Music Supervisors, at Utica, N. Y., July 7, 1899.

The editor of this musical department and the reporter of the Utica meeting urges upon all school music supervisors a careful perusal of Mr. Gowan's paper. If it has been hastily scanned I pray you go back to it and read with more care, for, to my mind, the pith of it is well worth our best thought. What subject has called forth so much hot discussion as the subject of time names? If all that has been said about their use, both pro and con, could be gathered into one book, what a conglomeration of sense and nonsense would confront the reader! The time names have been used and they have been abused, and the theory has been ridiculed by the element of the profession which likes to pose under the name of "conservatives." There is a strong disposition to look into nothing new, which falsely assumes the dignity of the name of "conservatism," when, in reality, several other names would much better apply to them. The teacher who never uses the time names can and will see no good in them, and will wax eloquent over the utter absurdity of time names, but when hard pressed as to how he would teach time will be found to use something in their stead which is twice as lumbering as the time names.

Perhaps (in fact, it is quite probable) the same number of school music supervisors were never before gathered

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with such an honest purpose to get at the truth, whether it fitted to their preconceived notions or not, and the consequence was that a spirit of honest investigation took the place of a blind fight for the method each had previously employed. All were agreed that Mr. Gowen had given us new light and food for thought.

The subject of time names naturally led up to the question of how time should be taught. A method based entirely upon the principle of imitation was explained by the presiding officer, but since the same subject has been more or less fully explained in former papers, it will be passed over for now.

The last part of the meeting was given over to a most interesting talk by Mr. Twitchel, of Paterson, N. J., in which he thoroughly explained his method of teaching the rudiments of music and how many years he took to complete the whole.

All were very much interested, and Mr. Twitchel was asked many questions. I am sorry to be unable to explain his very concise and original methods. He (Mr. Twitchel) was to send me a paper for the reports of the meeting, but has failed to do so. Should they come later I will see that they have a place in this column.

Friday, July 7, at the close of the fifth session, the newly organized "Society of American School Music Supervisors" adjourned to meet for one week in the city of New York during the latter part of August, 1900.

Anyone who supervises school music and has received no copy of the constitution and by-laws of the society can procure them by sending to Ralph L. Baldwin, school music supervisor at Northampton, or by sending to me.

STERIE A. WEAVER.

#### Sousa and His Band.

THE season of Sousa and His Band at Manhattan Beach closed on Monday, with an afternoon concert especially appropriate to Labor Day and which closed the summer's engagement, to an enormous crowd. The season of 1899 will pass on record as the most remarkable of all in some respects. Gross receipts for concerts and other amusements have far exceeded those of any former year by many thousands of dollars. Sousa has presented a wider range of music this season than ever, and his concerts have, therefore, been rather more brilliant and engaging than any former season could boast.

The management is in an exceedingly happy frame of mind over the result. Meantime Sousa has had a secluded and arduous summer in his library with two new operas in hand, one now completed, "Chris and His Wonderful Lamp," which will be produced on October 23 at New Haven, with Edna Wallace Hopper and Jerome Sykes in the leading roles.

Sousa and His Band left New York on Tuesday evening for Pittsburgh, there to play daily concerts at the Western Pennsylvania Exposition, September 6 to 19 inclusive. Other engagements are September 20 and 21, Indiana State Fair, Indianapolis; September 25 to 30, National Export Exposition, Philadelphia; October 16 to 21, Food Fair, Boston; concerts in other cities, &c., returning to New York by November 1, when Mr. Sousa will take a three months' vacation.

Filoteo Greco, the successful singing teacher, has finished his summer vacation and returned to New York ready to resume his teaching. He expects a busy season.

Caroline Gardner Clarke has arranged to give a song recital in Lynn, Mass., this week.

#### "Entranced a King."

"BRUSSELS, August 29.—King Leopold, of Belgium, has lost his heart to a pretty Swiss 'cellist, Elsa Ruegger. She is the daughter of a Government official and was born December 6, 1881.

"Her notable triumphs have been at St. Petersburg, where she played before the Czar, and at Baden, where she captivated King Leopold. The latter afterward invited her to play at the palace."

THE above, with Miss Ruegger's picture, appeared in the *Evening Journal* of August 29, and is only one of the many press notices this talented 'cellist has received.

She will make her American debut with the Boston



Photographed in Brussels.

ELSA RUEGGER.

Symphony Orchestra in Boston the latter part of October, and has also been engaged as soloist by the Chicago and Cincinnati orchestras.

Miss Ruegger's tour in the United States will be under the management of Victor Thrane.

#### FOREIGN NOTES.

##### A New Tenor.

Simeon Lugarti, a Russian tenor, appeared at the Schiller Theatre, Berlin, as Eleazer in "La Juive," and Faust in Gounod's opera. He made a sensation with brilliant high notes, but in other respects, both vocally and dramatically, he is a novice.

##### Hugo Heinz.

Amateurs always have a warm welcome for Hugo Heinz, a singer who uses a fine voice with uncommon skill and intelligence. This able artist gave a vocal recital at the Salle Erard yesterday afternoon, and once more acquitted himself admirably in a number of well chosen songs. First came a group of four charmingly expressive vocal pieces by Walter Imboden, including the impassioned "Auf der Linden in der Höhe" and the tasteful "Nachtlied," both of which were sung by Mr. Heinz in irreproachable style. His ringing tones were employed next with full effect in Franz's fine and impressive "Gewitternacht" and Schumann's "Mein altes Ross," while Tchaikowsky's spirited "Sérénade de

Don Juan" was also given with much fire. Graceful songs by Massenet, Bemberg and Francis Thomé were dealt with in an equally satisfactory and interesting manner by the accomplished artist, who in each instance missed none of the sentiment of the music. In the performance of duets by Schumann and Niels Gade the bénéficiaire was joined by Mr. Von Dulong, another cultured artist, who also contributed two songs by Mozart, interpreting both with notable ease and distinction. Instrumental assistance was tendered by Kálmán Roth-Ronay, a capable violinist, who in Saint-Saëns' "Rondo Capriccioso" and one of the Brahms-Joachim Hungarian Dances displayed a bright tone and sure execution.—London Daily Telegraph, July 4.

#### Madame Marchesi in Carlsbad.

Mme. Blanche Marchesi and her husband, Baron Cacamisi, have been spending the vacation at Carlsbad, where she has rested from the fatigue attendant upon her visit to America, and her subsequent brilliant London season. September will find her once more in England, where she is engaged for so many concerts that she may not be able to fill them all, especially in view of her large number of pupils.

#### Oberammergau.

The performances of "Oberammergau" will take place next July. The rehearsals will soon begin, and meanwhile the orchestra and chorus are actively training. There will be a new Christ, Anton Lang, as the previous representative of the title role is now too old for the part. The theatre, that used to be open to the air, will be covered in, and it and a new hall will cost over 200,000 francs. Moreover, the town council of Oberammergau is erecting a market to minister to the devouring appetites of the visitors.

#### Orlando di Lassus.

Adolph Sandberger has lately discovered in the Imperial Library of Vienna an autograph manuscript by Orlando di Lassus. It consists of four volumes, containing the nine "Sacrae lectiones ex Job" and the "Prophetiae Sybillarum" (sic.). It is entirely in the handwriting of the composer, and is a copy of the compositions of Lassus for Duke Albert V. of Bavaria in 1558. Each volume contains one of the vocal parts, and has a fine portrait of Lassus by Hans Mühlich, which was absolutely unknown hitherto, and represents him at the age of twenty-eight, when he began his long residence in Munich.

#### RELATION OF PSYCHOLOGY TO MUSIC.

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Professor in Augustana College and Conservatory of Music, Rock Island, Ill.

An Introduction to the "Study of Psychology for the Use of Music Students." Its aim is to develop a psychological foundation for the study of music and to ground musical theory and practice on the principles of the human mind. It treats of the Nature of Music, the Musical Faculty of the Soul, the Medium of Expression, Psychic Life, Habit, Memory, Imagination, the Feelings, the Will, &c., &c. It deals with the great musical problems on a basis of scientific truth, with such practical applications as are suited to the needs of the music student in all branches and stages of the art. At the end of each chapter is a list of questions to serve as a guide to the student for review and examination.

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6, G sharp minor,	.75
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**Victor Thrane's Vacation.**

AFTER an absence from New York of two months, Victor Thrane, the manager, returned home last Tuesday. Accompanied by his wife, Mr. Thrane left New York for Chicago July 5. There he met Mr. and Mrs. James D. Lacey, of New Orleans, and A. B. Porter and Stewart White, of Grand Rapids, Mich. This party went by the Great Northern direct to Spokane. Mr. and Mrs. Thrane were the guests of Mr. and Mrs. Lacey. Many of the most picturesque places in the far West were visited.

After a short stay in Spokane a visit was made to Marcus Daly's stock farm, near Hamilton, Mon. This is one of the largest stock farms in the world. Lewiston, Idaho, was next visited, and from there, by stage or on horseback, the tourists proceeded to Elk City, Idaho, which is situated in the famous Buffalo Hump country. This region is wonderfully rich in gold. Mr. Thrane opines that it will prove the Klondike of the United States. The Nez Perce Reservation was visited. This is probably the most productive valley in this country. After seeing all that was to be seen in this interesting section the party went by stage and horseback some 550 miles. Mr. Thrane says he investigated placer mining and saw old placer mines from which had been taken \$60,000,000 in gold.

Butte, Mon., was the next point taken in, and then the tourists headed for Yellowstone Park. Here they passed a week delightfully. Mr. Thrane was armed with a camera and used it industriously. He made a large number of pictures of quaint and curious objects, and expects to be able, as soon as these pictures are developed, to show his friends a rare collection of views. With regard to the grandeur of the scenery in Yellowstone Park, Mr. Thrane talked enthusiastically. He believes that nowhere else in the world can it be matched.

It is known that Manager Thrane is an ardent lover of piscatorial sport and an expert angler. It is not surprising, therefore, to learn that he indulged in his favorite pastime and broke all records he had previously made as a manipulator of the rod. One morning Mr. Thrane and a friend fished several hours near the headwaters of the Yellowstone River with this result: Silver and salmon trout to the number of 108, and weighing 112 pounds, were caught. These fish are very game, and it required skill to land them. With pardonable pride Mr. Thrane dilates upon this fishing achievement.

After sojourning for a week in this fascinating region and enjoying to the fullest the beauties of Nature in her wildest manifestations so lavishly spread on all sides, the tourists proceeded to Eau Claire, Wis., where Mr. Thrane's father and mother reside. Here a short stay was made, and then Mr. Thrane went to Chicago and later to Milwaukee.

While in Chicago Mr. Thrane made some important bookings for several of his artists. He contracted for the appearance with Theodore Thomas' Orchestra of Petschni-

koff, Hambourg, Ruegger, Jackson and Sieveking. In Milwaukee he made engagements for Hamlin, Voigt, Petschni-koff and Hambourg. Mr. Thrane's trip did him much good, and he has returned armed cap-à-pie for the campaign before him.

During Mr. Thrane's two months' absence from New York J. V. Gottschalk, his able and faithful coadjutor, has conducted the business. Mr. Gottschalk will leave New York the end of the present week for the West.

**The New York College of Music.**

The New York College of Music, Alexander Lambert, director, has issued a prospectus for the season, which begins this week. This institution began its career in 1878, and has been in successful operation ever since. It has a faculty second to that of no other college of music in the United States. Director Lambert is the active principal of the piano department, and his assistants are D. M. Levett, Hugo Grunwald, William Ebert, August Fraenckle, Conrad Kind, Florence Terrel, Jacob Danielson, Ada Smith, Frederick C. Baumann, August Spanuth, Carl Schaezler, Eva Zimmerman, Carrie Young and Bessie Clay.

The vocal department is in charge of Miss Caroline Montefiore, the distinguished singing teacher, assisted by Mrs. Minnie Humphries and Charles Bonney.

The violin department is in charge of Henry Lambert, Albertus Shelley and Fred W. Rothery.

Hans Kronold is the principal of the violoncello department.

Louis V. Saar, Herman Spielter and S. Austen Pearce are the instructors in harmony, counterpoint, composition and instrumentation.

The various other departments are in charge of capable musicians.

The New York College of Music begins its present session with an unusually large attendance of pupils. The prospects of this institution were never before so bright as they are now.

**Barron Berthald in California.**

The report comes from San Francisco that Barron Berthald's success has been as great there as it was in the East. Below are some of the notices he received in the San Francisco newspapers:

The greatest hit of the evening was the magnificent rendition of the part of Canio by Barron Berthald. His singing created a profound sensation, and he was treated to an ovation that did not cease until he was called six times before the curtain and made to bow his acknowledgments.—Evening Post.

The hit of the cast, however, was made by Mr. Berthald as Canio. His acting was effective and his highly dramatic conception of the part culminated in the great aria at the end of the first act. He managed to impart an individuality and strength to the well-known scene that earned him a genuine ovation, during which he was recalled time after time.—Examiner.

The sensation of the evening was Barron Berthald's Canio. Thus far last night's work was the best Berthald has done this season.—The Call.

As Canio Mr. Berthald was a distinct success. He gave a dramatic intensity to the part that roused the audience. When, at the end of the first act, the heartstricken strolling player gives vent to his outraged feelings in a passionate scene Mr. Berthald rose to the occasion and was recalled again and again when the curtain fell.—Evening Bulletin.

**The Witmark Progressive Piano Method.**

If the publishers of the above work thought that a new and up to date piano method was really wanted, and the well-worn and beaten paths leading to proficiency in piano playing have become monotonous and tiresome to teacher and pupil, as well as to members of the family of the young aspirant, who daily hear and see how irksome a task it has become to get the scholar to practice—surely this new work by Eduard Holst will have fulfilled its mission. It supplies a method whereby progression is facilitated, interest aroused, and the learner imbued with a certain ambition to get to the next exercise, skillfully disguised in tuneful melody, and a desire to perfect themselves therein.

Little did these publishers imagine how much a work of this character was really wanted, and judging from the flood of voluntary testimonials, indorsements and encomiums showered on them, seems to have awakened in them the necessity of another edition of the work, which the orders seem to make deep inroads into.

The modest "Vorwort" of the publishers sets forth the eminent qualifications of the composer, Eduard Holst, as a person universally known as a successful tutor, composer and arranger, and dwell on the fact that it is essential to interest the pupils and to awaken in them a certain animus which makes the labor attendant in mastering the elements a pleasure.

In the simplest exercise of this book one will find a germ of melody, and the one that follows, a new term, note value or tone result, is interpolated, which is easily acquired, and at the same time reviews previous points already mastered, all of which shows the true progression which delights the parents, as well as instilling a double interest in the tutor for his protégé.

Immediately preceding each little piece is found a complete example and reference to the exercise which follows it, the detail of which is worthy of special commendation. In review of the work in general, it can be said that it is, beyond all doubt, a most comprehensive, exhaustive, as well as one of the best methods of its kind that has engaged the attention of reviewers and teachers during the past decade, and certainly speaks volumes for the insight and ability of the compiler in grasping the subject, as well as its object, which seems to have become the keynote of successful tuition and the acquirement of musical accomplishment.

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**Madame Katharine Evans von Klenner Home.**

THE many friends and pupils of Mme. Katharin Evans von Klenner will be happy to learn that this gifted teacher has arrived safe, sound and full of energy from Europe, and will resume teaching on Monday next at her studio, 40 Stuyvesant place. This sudden resumption of teaching is more of a surprise to her than to those who know of her earnest endeavors, for she had not intended to reopen her studio until October, but upon her return to America she found so many pupils waiting to commence lessons with her that out of consideration for them she will plunge directly into work.

Madame von Klenner's summer has been of peculiar interest. From here she went directly to London, where she had consultations with Manuel Garcia, who is still actively engaged in teaching, although ninety-five years of age. He was immensely impressed by Madame von Klenner's attainments as a teacher, and complimented her highly upon her perfect absorption of his works, which she has carefully translated. It is not generally known, but this representative of the Viardot-Garcia method has been specially investigating men's voices, and from Garcia she gleaned much valuable and unusual information on this subject, as well as upon the occult, technical points of his comprehensive method.

From London she went to Paris, where she was the constant visitor at the home of Pauline Viardot. Subsequently she went to Baden-Baden to be the guest of her special teacher, Desirée Artot Padilla. With all these teachers she was in constant consultation. It will be remembered that Desirée Artot Padilla was the special pupil of Pauline Viardot, who was the sister of Malibran, both of whom were daughters of Garcia. Thus Madame von Klenner is one of the select mystic circle which surrounds the name Garcia, especially as she has in turn studied with both Garcia and Viardot, besides Artot.

At Baden-Baden Madame von Klenner found the leading artists from the opera houses of Prague, Budapest, &c., studying roles with her old teacher, and she was present at most of the lessons.

Madame von Klenner is the only authorized representative of the Viardot-Garcia method in America, and has lists of names and evidence to thwart those who should endeavor to pose under borrowed colors concerning this method.

After touring through Belgium and Holland, meeting a surprising number of her pupils en route, she sailed for America, better equipped than ever to prove the excellence of the method she represents over all others.

One fact bears repetition—Madame Artot remarked upon the perfect training of the Von Klenner pupils who come to her studio, and this proves that those desiring to receive indorsed, tested and approved training need not leave New York nor search further than 40 Stuyvesant street for it.

It is not known now whether Madame von Klenner will or will not appear personally in public this season, but should she decide not to her many professional pupils will adequately represent her and the perfect method of which she is the American custodian.

**Miss Hallock.**

The success of Miss Hallock, the gifted pianist, last season in various American cities has led her into adopting concert work as a profession, and the coming season will see her again under a New York manager of the highest standing. She already has some fine engagements with which to begin the season.

Miss Hallock is at present in Philadelphia, where she is pursuing her work at her instrument. She is constant in her preparation, and those who know her abilities look for many artistic triumphs when she appears in New York and elsewhere. Miss Hallock is a young woman of ambition, coupled with intelligence, and to these must be added her remarkable talents as a musician. She has that most valuable of all attainments with the true artist, depth of feeling, and into all of her performances she puts her whole soul, playing with expression coming only from a proper understanding of the theme and purpose of her composer. She has both confidence and abilities in all directions of the pianist's scope, and plays from the great masters with soul and true warmth, with immeasurable confidence, giving always a correct tone coloring with the selection she is playing. The few appearances she made at the end of last season, while giving a fair idea of her worth as a pianist, did not in any manner bring out the fullest values of Miss Hallock as an artist worthy of ranking with the best, and so the treat that is in store for music lovers is thus enhanced.

## S. C. BENNETT,

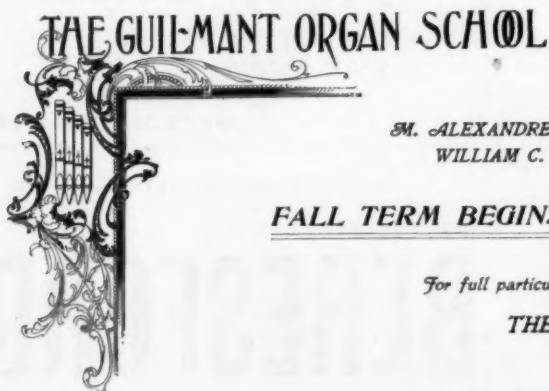
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EMIL MOLLENHAUER has been chosen by the Handel and Haydn Society, of Boston, as its musical director. Mr. Mollenhauer was born in Brooklyn in 1855 and was educated in that city. He is of the well-known musical Mollenhauer family, and has been the leader of the Boston Festival Orchestra for several years.

He is a skilled violinist and musician, whose success in training a chorus and directing an orchestra has been noteworthy.

It is said that Reinhold L. Herman, the former director, was re-elected, but declined to continue with the society. More about this will be found under the heading of "Latest from Europe," on the editorial pages.

**The Eppinger Conservatory of Music.**

After having enjoyed a remarkable summer season, the Eppinger Conservatory of Music announces the opening of its fall and winter term. Having enjoyed a stupendous summer term, as already mentioned, the Eppinger Conservatory feels safe in predicting a fall and winter term that shall eclipse by far anything that has yet taken place at this institution. Any success that it enjoys it has won by merit, as the pupils it has turned out have proven the abilities of the instructors who enjoy the distinction of being on the staff of such an eminent institution, of which Samuel Eppinger is the director and principal of the piano and vocal department.

Examinations are now in progress. Prospective pupils will find it of advantage to apply as early as possible during the month of September, as the hours for tuition are arranged according to the date of application. The hours for examinations are from 9 A. M. to 12 M. on Tuesday, Thursday and Saturday, and from 2 to 5 P. M. on Monday, Wednesday and Friday.

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## Music in St. Paul.

ST. PAUL OFFICE THE MUSICAL COURIER, {  
THE PORTLAND, August 30, 1899.

THE Red Band still occupies the musical attention of the Twin Cities and is closing its successful season this week in St. Paul in a series of national programs; French, Italian and German evenings having been well attended by the lovers of the classics. Probably the Wagner evening rendered by the Banda Rossa was one of the greatest successes. The band and its splendid manager, Channing Ellery, have made for themselves an enviable record in the Twin Cities, and it is with much regret that we bid them adieu. After playing the week of September 4, during State Fair week, the band goes direct to Madison Square Garden, New York, and will officiate there during the Dewey celebration.

Dunstan Collins, general manager for the Slayton Lyceum Bureau, of Chicago, has been in the city booking the Max Bendix Concert Company.

Madame Locke-Valisi, who has been spending the summer in the city in rest and recuperation, has returned to Chicago for the regular season's work.

The Schubert Club starts off this year in a better form and with more united effort than has ever before been shown. A series of seven concerts will be given by the club, several of them being already booked. Richards Gordon, who was unanimously elected an honorary life member by the executive committee of the Schubert Club, was elected chairman of the advisory board in assisting the club in the maintenance of its chorus.

J. Warren Turner is a recent acquisition to the musical circles of St. Paul. Mr. Turner was formerly the tenor at the Park Street Church, Boston, and now forms one of the quartet at the People's Church, the other members being Miss Celeste Coughlan, Mrs. C. B. Yale and W. H. Phillips.

Mrs. Ella Lamberson, Raudenbush Hall, is spending a few weeks on the Pacific Coast visiting the principal cities, and will return to her studio September 10. Mrs. Lamberson is accompanied by one of her best pupils, Mrs. F. W. Graves, soprano, Park Congregational Church.

GERTRUDE SANS SOUCL.

## A Reply to Mr. Bachman.

Editors The Musical Courier:

In your issue of August 23, 1899, a Mr. Alexander Bachman, in an article entitled "Singing at Sight," replies to Miss Eva B. Deming's paper on "Sight Singing as the Foundation of a Musical Education."

I would hardly deem it worth while to reply to his article were it not for the fact that he makes some statements absolutely false, and which would convey wrong ideas to the general public.

He says the Galin-Paris-Chevé system "is not new, only revived from its ashes." 'Tis true, it is not new, being the oldest in existence, but as to being "revived from its ashes," the statement is untrue, as it has never been dead, being used in Germany, France, Belgium, Switzerland, and this country. Of course, no one will claim that everyone can be taught to intone at sight, but, to name a low estimate, 90 per cent. of the people can acquire the ability to intone or read music, call it by any name you wish—sight singing, or, as the learned gentleman interprets it, "mind reading."

He further discredits his article by saying "music reading is a gift" (which we admit is true in some cases), and

implies that, unless you have this gift, it is useless to attempt to learn, and that sight reading is not a necessary "foundation of a musical education." These statements will not be accepted by any musician.

The writer, as well as Mr. Bachman, also knows of a lady who could not fill a thousand dollar position in a New York church because she could not read. But what did she do? She immediately began to study with one of the Galin-Paris-Chevé teachers in New York, and is doing finely.

No one ever claimed that any system can enable a person to read music without mental exertion. Nothing can be acquired without the use of the mind! What is claimed is, that the mind can only master any subject by following a systematic course, beginning with the A B C of the subject; not leaving it to indiscriminate or haphazard work. This is true not only of music but all studies.

Mr. Bachman says "a few of the Galin-Paris-Chevé readers" joined a chorus to sing Sullivan's "Prodigal," under his leadership, but did not appear more than once. Now, I would like to say, they must have been pupils with little knowledge of the method, as I know everyone in this country who has finished the entire course, and they can read with anyone.

But could it not be possible that one hearing of the work done by the chorus was enough for them, and they determined it would be a waste of time to attend?

Teachers in every line have pupils who study with them a short time, getting a smattering of the subject, and then pose as pupils of So-and-So, or this or that system. Such people bring discredit upon anyone, and a teacher or system should not be judged by the work of such. Only those finishing a course represent the true worth of the teacher or system.

The gentleman contradicts himself, as he says "music reading is a gift which not every one possesses," that "the time has always been when people could read music," but "that a school of 300 children should learn to read music the same as printed words remains to be doubted." Whatever his doubts, it is still true that children can do such work; for example, not long since a class of children of the Galin-Paris-Chevé Academy of Philadelphia, while in the act of singing a composition at sight, transposed it from a major to a minor key. This was done at the request of an educator of one of our large cities. How does he reconcile his statement that people have always read music with the fact that he has found a "goodly number" of his pupils "who could not learn?" We might as well say the time has always been when people could read books; but did they? No. Not on account of a lack of mental qualities, but because books were scarce. As the facilities for placing books in the hands of the people increased, the masses acquired the ability to read, but it was left to educators to devise the best means of instruction from which various methods have arisen, until it is the exception to find a person unable to peruse some book. It has been the same in everything else. Has progress in the art of teaching music alone stood still? If people cannot read music any better now than they did in the time of Guido d'Arezzo, we might as well give up the study of the art. Methods or systems have simplified everything.

If the gentleman will read John Tagg's article in THE MUSICAL COURIER of August 9 he will see what the Tonic Sol-Fa pupils did last July. That will show the relative

value of being able to read music at sight and rote singing, all his dissertation on the merits of the latter to the contrary notwithstanding.

Although the Galin-Paris-Chevé method uses figures, the staff is taught from the first lesson, and a thorough knowledge of it is required; therefore when the gentleman implies that figures are used exclusively he is in error.

His article, as a whole, savors more of personalities rather than an advancement of arguments, apparently attacking all systems, and he evidently does not grasp the real meaning of Miss Deming's paper. Let me refer him to a similar article on "Sight Reading An Important Factor in Musical Culture," written by Miss Crane, of the Potsdam Normal School, which appeared in the issue of THE MUSICAL COURIER under date of July 19, 1899.

Without further discussion, permit me to say in closing that it is better to be a "heretic" than a recluse who is dead to the world's advancement, and that we hope Mr. Bachman is the personification of his own summary of what a teacher should be.

"Criticism is healthy!" All that the teachers of the Galin-Paris-Chevé method (or those of any other method of which I know) demand is, that it be unprejudiced.

Yours truly,  
JOSEPH H. WILEY,  
Secretary and Treasurer Galin-Paris-Chevé Teachers' Association.

PHILADELPHIA, Pa., September 1, 1899.

## This Snake Loved Music.

A PARTY of musicians the other day were discussing the question of the love of music in various members of the animal creation and particularly among snakes. The majority of them denied that snakes in particular had any idea of music and scouted the thing as absurd and impossible, when one of them offered to relate a story from his own experiences that would be convincing on the point at issue. As he was reputed to be a good story teller his companions agreed to hear the evidence, however much they might doubt the correctness of his theories.

"Some years ago," said he, "I was the organist in a little country church near the Blue Mountains in Schuylkill County. The mountains were full of snakes. I used often to go out in the woods and take my cornet along, just to have a little music and practice by myself. One day I was sitting on a log by a spring, playing softly and hardly thinking what I was doing, when I suddenly saw a giant black-snake very close to me coiled up and swaying his head to the rhythm of the tune. I am not afraid of snakes and knew this one to be as harmless as a kitten, so I was more amused than frightened, and continued to play a variety of airs for him to see the effect. He appeared to enjoy it immensely, and when I played something lively he seemed to become almost delirious in his gyrations. I concluded that if he had legs he would surely dance, and as it was, his motions were exceedingly graceful and his ideas of time excellent. His eyes shone with the pleasure it was giving him, and his forked tongue fairly seemed to blaze in the ecstasy of his enjoyment. Suddenly I stopped and he seemed a very picture of sadness and disappointment. He crawled up to me and asked me to resume just as plainly as if he knew every word in the English language.

"It suddenly occurred to me that it would be an interesting experiment to see if he would follow the music. So I got up, and playing softly began to walk away. He fol-

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lowed me at once, and I led him along down to the church. When I unlocked the door, he followed me in without hesitation, and came right after me up into the organ loft. I then tried him with the organ, and he was even more delighted than with the cornet. Finding that he would never get enough of the music, I was obliged at length to drive him away by main force.

"The next day I went into the church to practice and had not been long at it when I heard a rustle on the carpet, and, looking down, there was his snakeship taking it in; and when I finished I had to drive him away again. By the next Sunday I had almost forgotten about the incident, when, just as we were in the midst of the second hymn, I suddenly heard a screaming and screeching among the female members of the choir, as if someone was scalping them all at once. I looked up just in time to see my friend the snake disappearing with a shower of hymn books and stools hurled by the male members of the choir flying after him. However, he escaped and I said nothing about my previous acquaintance with the reptile. You may imagine that it broke up the service for awhile, but finally everything quieted down and went on as usual.

"After that the snake came again for many weeks every time I practiced, but it seems that he had become convinced that it was dangerous when others were present, so he never again entered the church during service, though doubtless he was listening at a safe point outside.

"Soon afterward members of the church reported that they had heard mysterious breathings of the organ at night in passing the church, and inquired whether I was practicing. I assured them that I was not. This occurred several times, and as it could not be satisfactorily explained it aroused a deal of comment, and some of the more superstitious began to whisper that the church was haunted and that the spirit of a former organist was at the bottom of it. As the mystery was beginning to tell on the nerves of the neighborhood, as well as on my own, I determined to ferret it out. The music would generally sound as if someone were touching the keys with one finger, although sometimes

a number of keys would be depressed simultaneously; but whenever I would enter the church I would find no one there. The organ, however, would be open, though I had left it closed when I last used it.

"One evening I determined to make a night of it and solve the mystery if it was possible. I accordingly took up a concealed position in the church shortly after dark. I was assisted somewhat by the fact that the moon shone into the building and illuminated a small space around the organ. It was no sooner fully dark than I heard a slight rustle, and a moment later saw none other than my old friend the blacksnake wriggle his way up on the music stool. He was not alone, but was followed by half a dozen or more of his companions, who formed a shiny black mass upon the stool. You can imagine that I was amazed as I had never been before, but I resolved to await developments. The next move I noticed was that all the snakes, apparently under the direction of my old acquaintance, put their heads against the lid, and pushing all together it went up as easily as if I had lifted it myself. Then all the other snakes got down. His musical snakeship then let down a coil and grasped a lever that started the water motor that did the pumping, and everything was ready.

"Then, seated coiled on the stool, he began to press the keys with his head, and of course produced the corresponding notes on the instrument. Sometimes to vary this he would jump bodily upon the bank of keys and wiggle along, producing a most weird and curious jumble of sounds. As he proceeded he became more and more excited and violent, and the other snakes danced and writhed around until I could imagine what it must be to have delirium tremens. I was so interested that I let them go on for a full hour, when suddenly making a noise they all scurried away. I pretended to the members of the congregation that I had not found out what it was, and thus was enabled to enjoy this novel spectacle on several succeeding evenings. When I finally told them no one would believe me, and I think that it was partly on this account that I soon after lost my place. However, by placing a lock on the organ and stopping up all holes by which the snakes could enter the church, I put an end to the nocturnal concerts, and the people were satisfied that the ghosts, or whatever it was, had ceased to walk. After such an experience nobody can convince me that snakes do not have a love of music and a taste for it."—Pittsburg Times.

Charles Holstein writes Charles L. Young, his manager, that he was warmly welcomed in Cleveland, his old home.

#### Clarence Eddy's Return.

After a summer's vacation passed abroad, Mr. and Mrs. Clarence Eddy are home again. They arrived yesterday on the Kaiser Wilhelm der Grosse. After a few days' stay in New York they will visit Manchester-by-the-Sea. Early in October Mrs. Eddy will return to Paris. About the same time Mr. Eddy will begin a concert tour through the United States.

Bernhard Sinzheimer has returned to the city from Willow Grove, Pa. He will at once resume teaching and ensemble work.

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